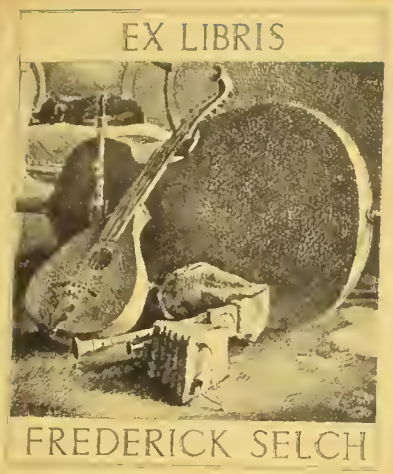
PIERCE BUTLER.



Pierre Butler.

Mr NICHOLSON.

ENGRAVED BY WAGEMAN FROM A PICTURE BY G. HARGREAVES

No.

OF

C. NICHOLSON'S

Preceptive Lessons,

FOR THE

FLUTE.

London

Published for the Author

by

Clementi & Co. 26 Cheapside

Came Sold by T. Lee 8 [illegible] Hope Holborn

B

INTRODUCTION.

In following the duties of his Profession, the Author has often regretted that so large a portion of the Hour generally devoted to the instruction of a Pupil, should necessarily be occupied in writing down and explaining the best Fingering &c. for particular Passages, and in correcting those bad habits which inexperienced performers are so apt to contract when they have not had the advantage of practising with an able Professor.

His principal inducements, therefore, for publishing the present Work, originated in a wish to save the time of his Pupils, and to meet the wishes of those Amateurs who are desirous of receiving his Instructions, but who, either from distance, or pecuniary disability, are precluded from taking regular Lessons.

The Rules laid down in these PRECEPTIVE LESSONS are not intended for that class of Flute Players who are unacquainted with the common rudiments of an Instruction Book, — but for those who have made some progress on the Instrument.

The Author's chief object will therefore be to elucidate its *Peculiarities* in regard to TONE, FINGERING, ARTICULATION, GLIDING, VIBRATION, and HARMONICS: and he will pay the more attention to these several subjects, because he is not acquainted with any other work wherein they are treated with that perspicuity which their importance to a Finished Performance so justly demands.

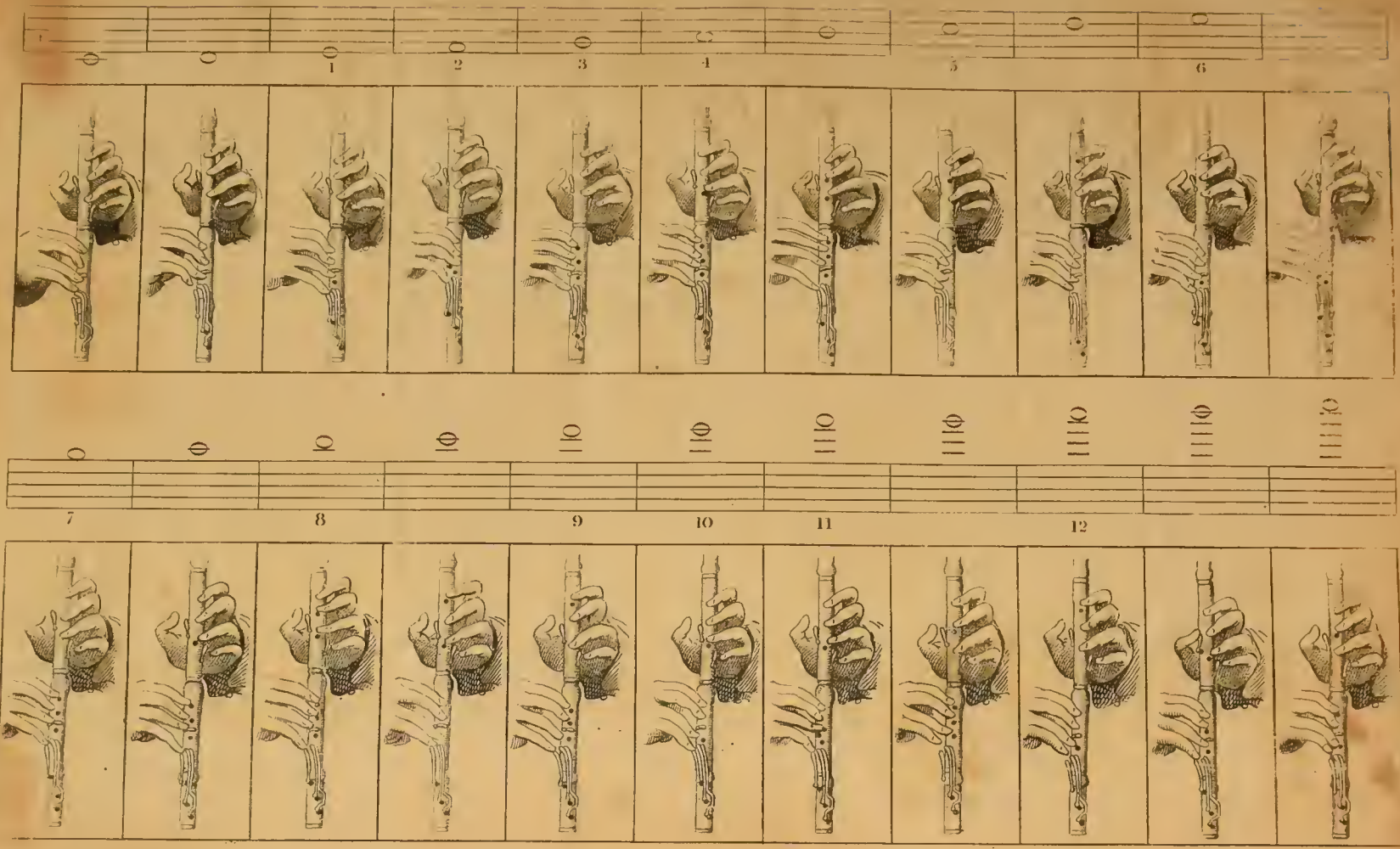
The work is intended to be comprised in Twelve Numbers, the first Six of which will illustrate those Keys most generally used and admired; namely, C, G, D, F, B♭, and E♭, devoting a Number to each.

In each Number will be given the Author's best and easiest mode of FINGERING THE SCALE of which he treats; — the most perfect and approved SHAKES; — a variety of useful EXERCISES, calculated to facilitate the improvement of the Pupil; — a pleasing SLOW AIR; — and a familiar RONDO.

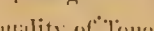
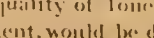
The last Six Numbers will contain the remaining Major and Minor Keys, and in the arrangement of the Exercises, Airs, and Rondos, of which they will consist, it will be the Author's endeavour to render them as pleasing and attractive as possible, — always preferring to engage the attention of his Pupils with Music of such a character, than to perplex them with difficulties, which even in the hands of the ablest Performers, rather astonish than delight.

Thus, then, without further apology, is this course of PRECEPTIVE LESSONS introduced to the Lovers of this admired Instrument; and the Author has only to hope that the Originality of it's plan may not prove it's only recommendation.

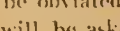
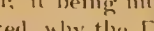
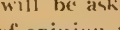
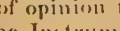
SCALE OF C MAJOR.



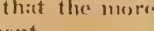
1. On some Flutes, the E will be found too sharp with the 1st ♯ key up, but when not so, I should recommend it up, as it greatly improves the Tone and from a bad Note in the first instance, the latter fingering places it on an equality with C, D, F &c.

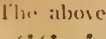
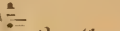
2. This Note is often fingered thus, which I consider bad, but am aware it is unavoidable where a passage is continued such as this  when played with rapidity: but in passages like the following  it would be inexcusable, as that equality of Tone, which it is so desirable to preserve throughout the whole of the Instrument, would be destroyed. The great difficulty in passing from D to F♯ is in the attempt to slide them, when it is almost impossible to avoid the E♮ intervening; but by articulating the D and F♯, or E♭ and F ascending, the difficulty will be obviated; it being much more easy to descend than ascend. —— I am aware it will be asked, why the F♯ long key should not be used? I answer, because I am of opinion that the more perforations there are in a Flute, the more imperfect is the Instrument.

3, 4, 7. These Notes will be very much improved when you have an opportunity of dwelling upon them by keeping up the F♯ key, which will also strengthen your hold of the Flute.

5. There are various ways of fingering this Note; the one I have marked, is in my opinion, decidedly the best, and ought always to be used where there is an opportunity of dwelling upon it: but in Rapid Passages ascending and descending, I should recommend it thus:  and in Arpeggio Passages, such as the following  thus:  . — I have in many instances met with Pupils who have been taught to finger the C thus:  which I consider *very bad* and ought on no occasion to be used.

6. With respect to the D♯ key being kept up; Vide Note 1.

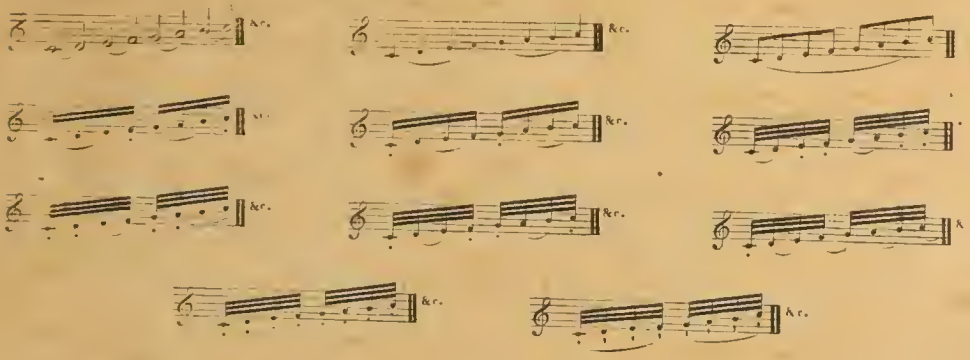
8. This Note B I generally finger thus,  more particularly when followed by C, which is fingered in the same way, only raising the F♯ key, forming the Harmonics of E and F, the fingering of which will produce the following Notes, and that on the same principle that a Bugle or Trumpet is sounded by an alteration of the Embouchure; the B and C will be improved by raising the second finger of the left hand a little, and the E and F by raising the 3d finger of the left hand: — this mode of fingering the B and C and the E and F, I would particularly recommend to the Pupil's Study, as, in many instances, it renders Passages much easier and greatly improves the Tone.

9. The above fingering I consider the best, but when it occurs in slurred Octaves, thus,  the fingering for middle D must be used, making the upper note by raising the 2d finger of the Right hand thus:  If, however, the Pupil uses a Flute with very large holes, the upper D in Octaves, must be fingered as the Octave below, producing the Top Note merely by the alteration of the Embouchure.

10, 11. These Notes I invariably finger in the same manner as the lower Octave, with the exception of the 3d finger of the left hand being up. On some Flutes the E will be found too sharp, but this must be regulated by the Ear; and I strongly recommend the acquirement of this mode of fingering, not only as being much easier, but keeping the Flute more steady in the hands, as well in ascending and descending, as in the following passages — The notes, however, fingered thus are perfect. In playing Octaves, the upper E must be produced with the same fingering as the lower one, only that the G♯ key must be raised. For the upper F, in Octaves, raise the 3d finger of the left hand.

12. This note on some Flutes will be produced with more ease, and the Tone improved, by keeping up the G♯ key.

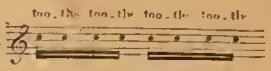
The Pupil having made himself perfectly acquainted with the fingering of the preceding Scale, the Author would recommend him to practise the same as follows. The Scale being written in Semibreves, the Pupil should sound each Note as long as possible until he can produce a *full, clear, steady,* and *round* Tone; commencing very piano, and making a regular crescendo, until arriving at the fullest extent of the Tone; after which, strike the Note as firmly as possible, and gradually diminish the sound until it again becomes so very *piano* as to be reduced to a mere whisper. It must be admitted that this is very difficult to accomplish in Perfect Tune; for as the Tone is decreased, it is sure to become flat, if the size of the Embouchure is not increased. - - - This is done by turning the Flute a little outwards, and drawing the lips closer to the teeth: whilst to increase the Tone, the very reverse of the above principle must be observed. - - - - - - - - - - - - - Having acquired this, make a perfect *crescendo* and *diminuendo* in the same breath, without dividing the Note. Practise this from the lowest to the highest Notes, being careful that each is equally perfect in strength and quality of Tone; then practise the following ARTICULATIONS to the same Scale thus:



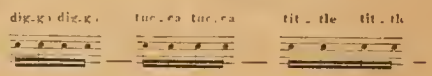
Be careful, in playing the Scales, that each Note shall have its proper length of time, and not played as I have often heard them, thus; the same to be observed throughout the whole Scales, particularly in Staccato Passages, such as the following which are often falsely played thus:

DOUBLE TONGUEING.

Whenever these marks appear over or under a Passage in any of the Author's Music, such Passage is intended to be DOUBLE TONGUED, an Articulation which is most beautiful, when neatly executed, and produces a much more brilliant effect in any continued passage than any other.

There are various ways of practising it, such as the following 

this ought to be studied until the second syllable becomes as clear as the first.

You may also vary the syllables by pronouncing 

The Author, however, decidedly prefers the first.

VIBRATION.

The Author has deemed it most advisable to mark over each Note the finger with which the effect is to be produced, by which the Pupil will acquire it with greater facility than by a regular Scale. — Vibration on the Flute ought to resemble that of a Bell or Glass, the beats or pulsations of which are never rapid at first, but are governed by the strength of the Tone; for example, if your Tone is full and strong, the beat should be slow, but gradually increased in proportion as you diminish the Tone —

thus

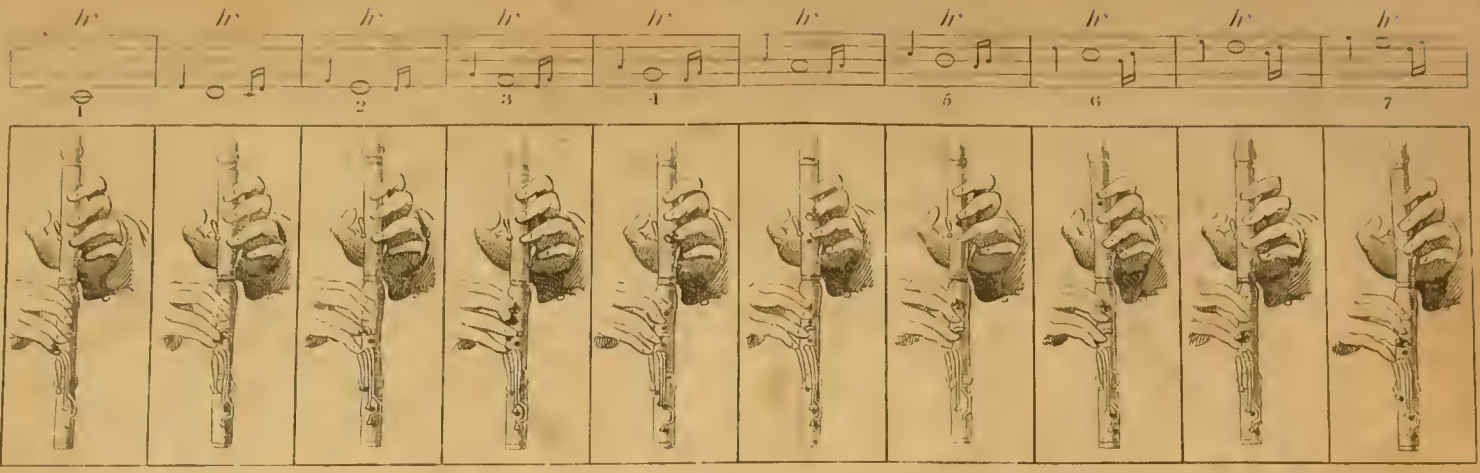
GLIDING.

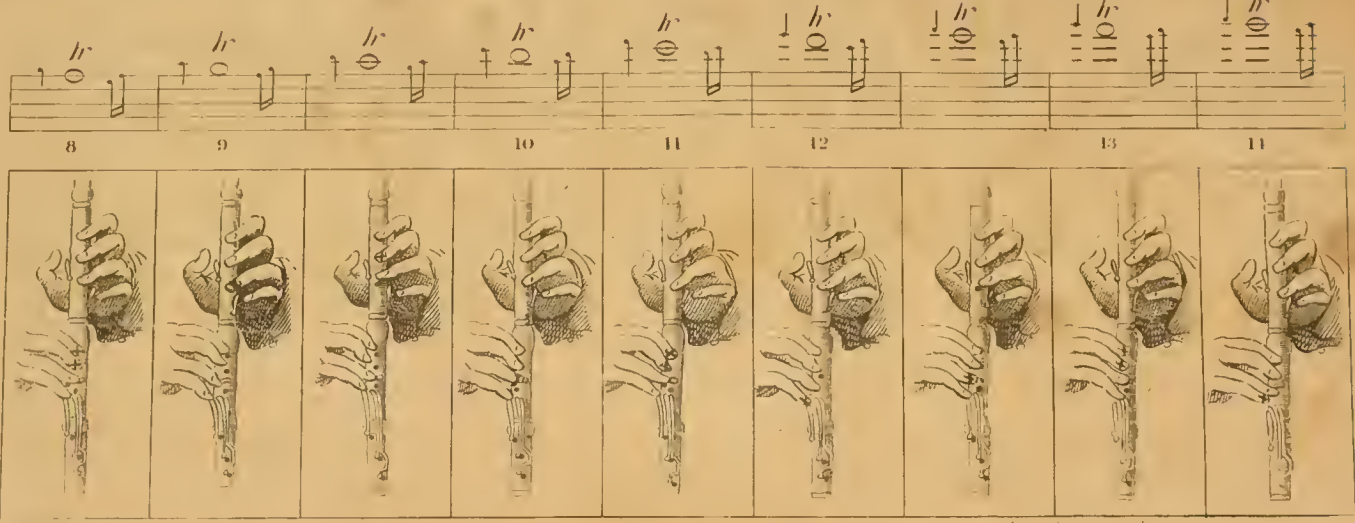
Whenever this mark appears, the Notes to which it attaches, are intended to be GLIDED, one of the most pleasing expressions of which the Instrument is capable, — and which is produced by *sliding* the Finger or Fingers gently off so as to gradually uncover the hole or holes, instead of lifting them up suddenly.

The Pupil should be careful to let the Note to which he glides be quite Sharp, as the Tone, in ascending so gradually, causes it to appear generally Flat.

(NICHOLSON'S Perpetual Guide No. 821.)

SCALE OF SHAKES FOR THE KEY OF C MAJOR.





N.B. Pupil is requested to observe that a Cross is worked on the nails of the Shaking Fingers

NOTES

1. This shake is difficult to execute neatly, and therefore very seldom used.

2. 7. The above shake is the most perfect, but the following is the most brilliant.

3. 8. This shake I have frequently heard made with the first finger of the right hand only, but the effect is bad; and I should recommend the above fingering to be at all times used.

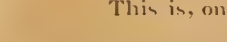
4. 9. This shake is a perfect one, with or without the F♯ key; but as it strengthens the Tone, and makes the Flute more secure in the hand, I should recommend its being kept up.

5. If the Pupil uses a seven keyed Flute, finger the above Note F as usual, and shake the long key with the first Finger of the Right Hand.

6. A bad shake, but the best mode of fingering it.

10. This shake, as before, is the most perfect; but by shaking the first finger of the Right Hand, instead of the F♯ key, it will be still more brilliant. Should there be any difficulty in producing this Note, raise the second finger of the Left Hand a little. — If on a seven keyed Flute, shake it as the B below, Vide Note 5.

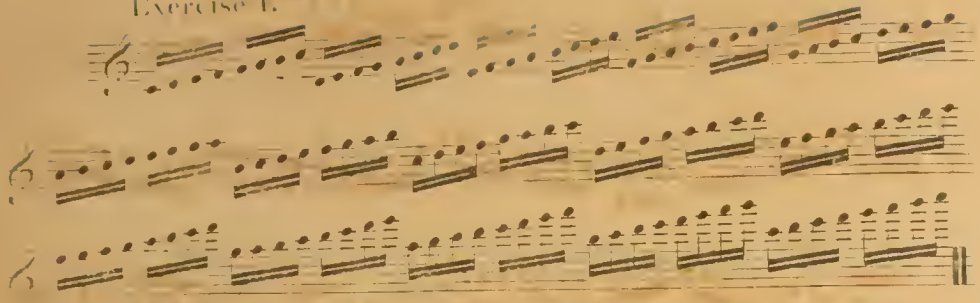
11. This shake may be produced as follows, but it is not near so perfect or beautiful as the one above marked.

12. This is, on most Flutes, a bad shake: the fingering marked above I consider the best. On a Flute with large holes it may be produced thus 

13. If playing on a Flute with large holes, keep the D♯ key up, instead of the C♯ key down.

14. This shake is not only difficult to produce, but of very bad effect.

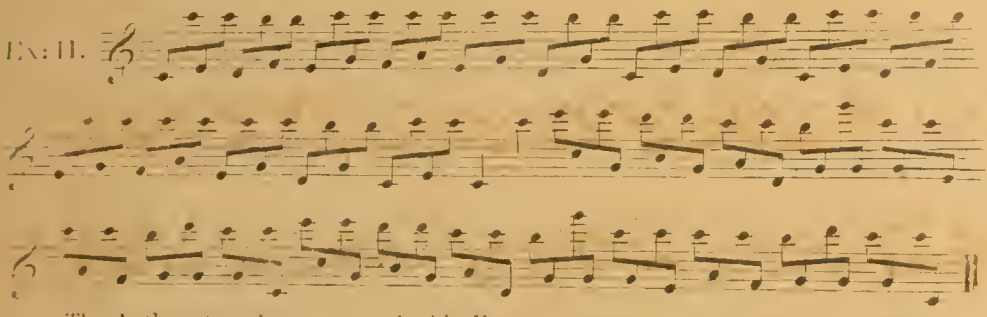
Exercise I.



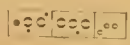
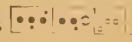
Practise the above Ex: with the various modes of Articulation, as marked in Page 4.

Observe, that all Passages should be practised at first Slow, with an equal Tone, and a strict observance of the proper Fingering and Articulation.

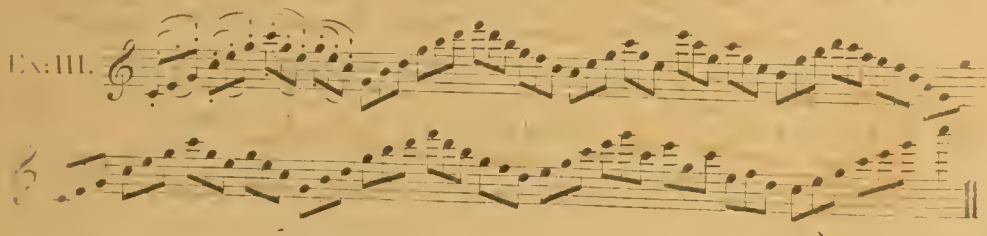
Ex: II.



The Author strongly recommends this Ex: as an excellent Study for the acquirement of Tone, every alternate note requiring an alteration in the Embouchure.

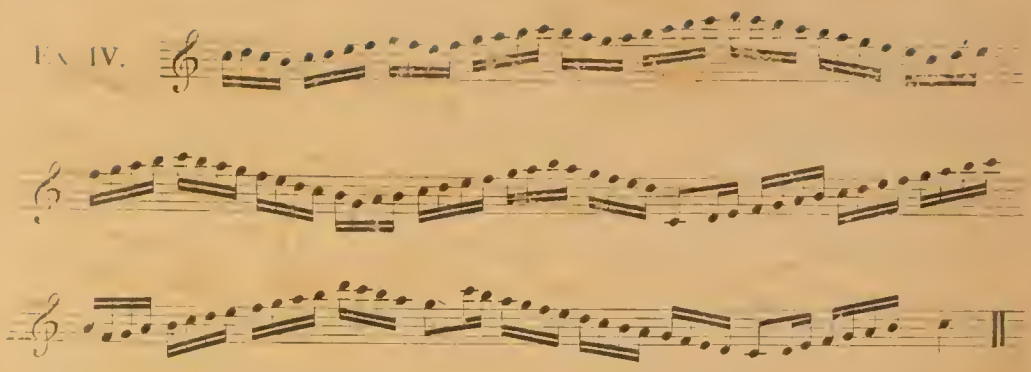
The fingering ought also to be varied, first practising the upper C thus, then thus ; and the upper B first thus,  then thus 

Ex: III.



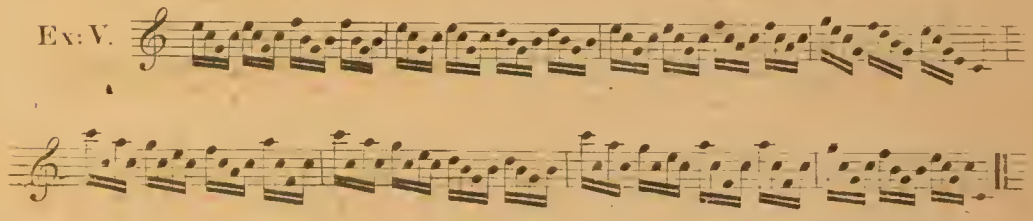
The Author has marked four different Articulations to the first 12 Notes of the above Ex: each of which may be applied individually to the whole passage.

Ex: IV.



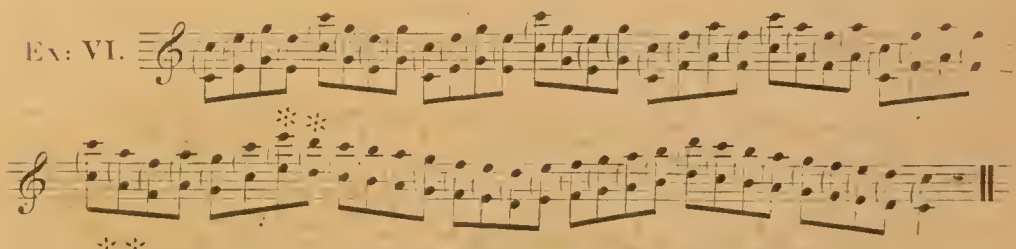
Practise the above Ex: as the first, — beginning slow, and altering the effect by all the variety of Articulation as marked in Page 4.

Ex: V.



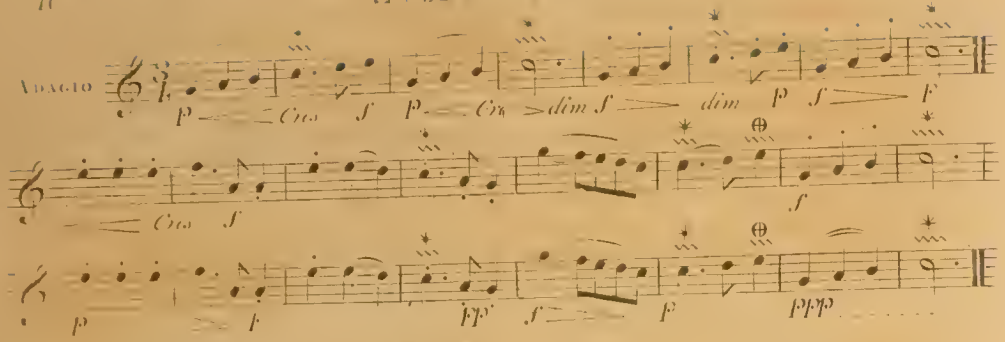
The above passage is a good study for Double Tongueing, and will be greatly facilitated by fingering the middle C thus, .

Ex: VI.



**For the fingering of upper E and D in Octaves, see Page 3.

In playing the above Ex: the lower Note should first be sounded, from which slide to the upper one thus



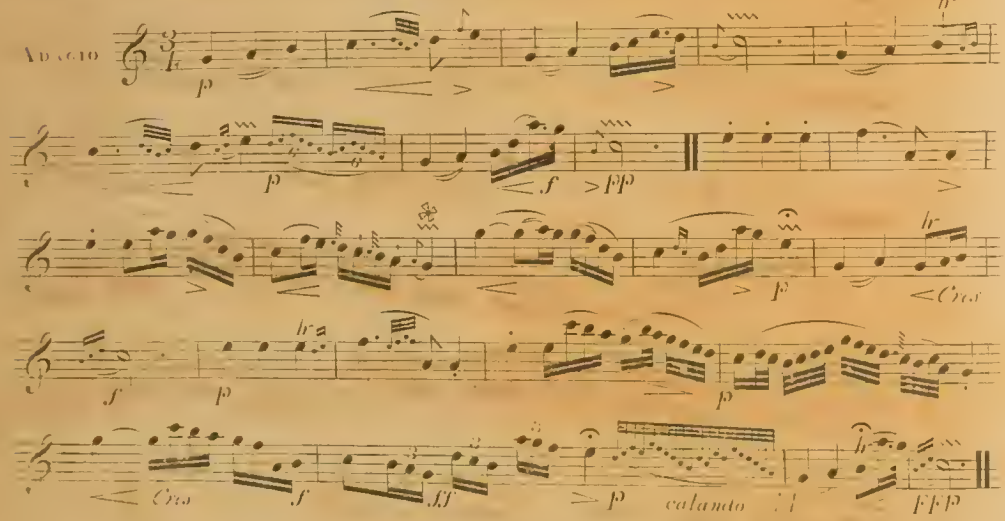
* If you finger the C thus, [ ] vibrate with the 2d finger of the left hand; if thus, [ ] vibrate with the 1st finger of the right hand.

⊕ Vibrate with the 1st key.

The Author has selected the above beautiful Air for its simplicity; in the hope of the Pupil paying his undivided attention to the marks of expression, without which no good effect can be produced.

"AILEEN AROON"

WITH EMBELLISHMENTS.



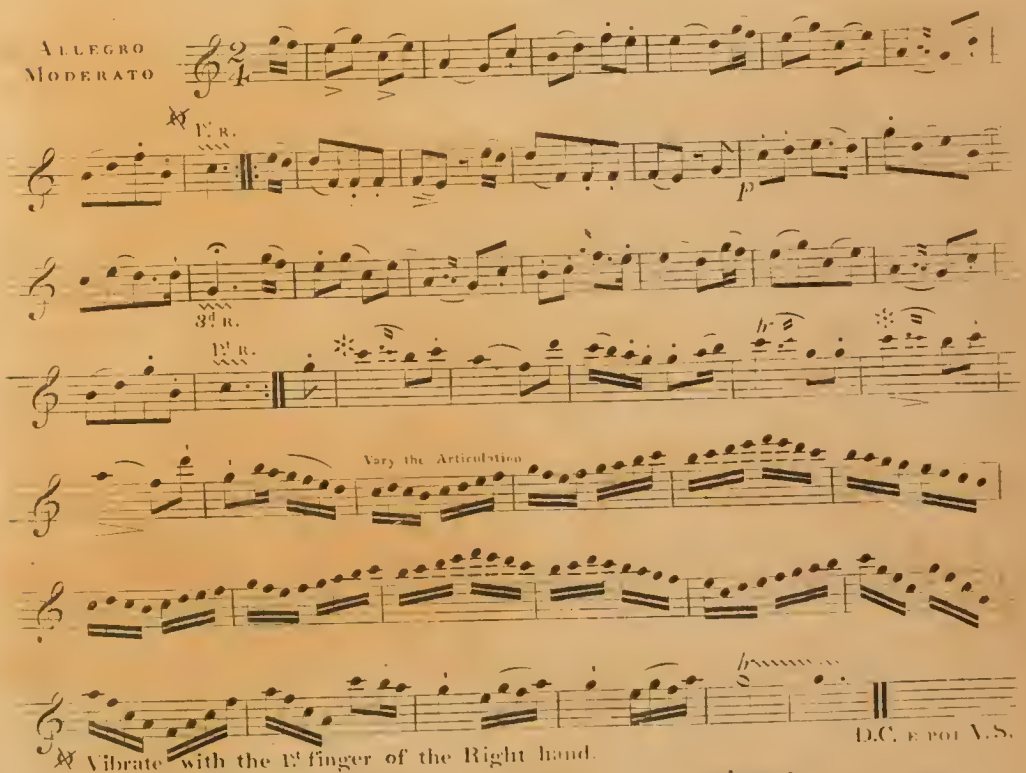
* Vibrate with the 3d finger of the right hand.

A mistaken idea has long prevailed with regard to Slow Airs or Adagios, namely, "that Melody is greatly improved by the introduction of a variety of Embellishments." My opinion is, that in all Slow Movements or in National Airs, the simple, unadorned Melody, is not only more pleasing to the Ear, but affords the greatest latitude for the display of the most refined *Expression*; a beauty for which the Flute is justly celebrated, but which seldom succeeds in the practice of rapid Passages. In the repetition of the foregoing Slow Air are introduced a few Embellishments, for the practice of those who may admire them; but, as there is no regular rule or standard for Taste in Embellishment, I would in general recommend the Simple Melody alone to be practised.

"THE PLOUGH BOY."

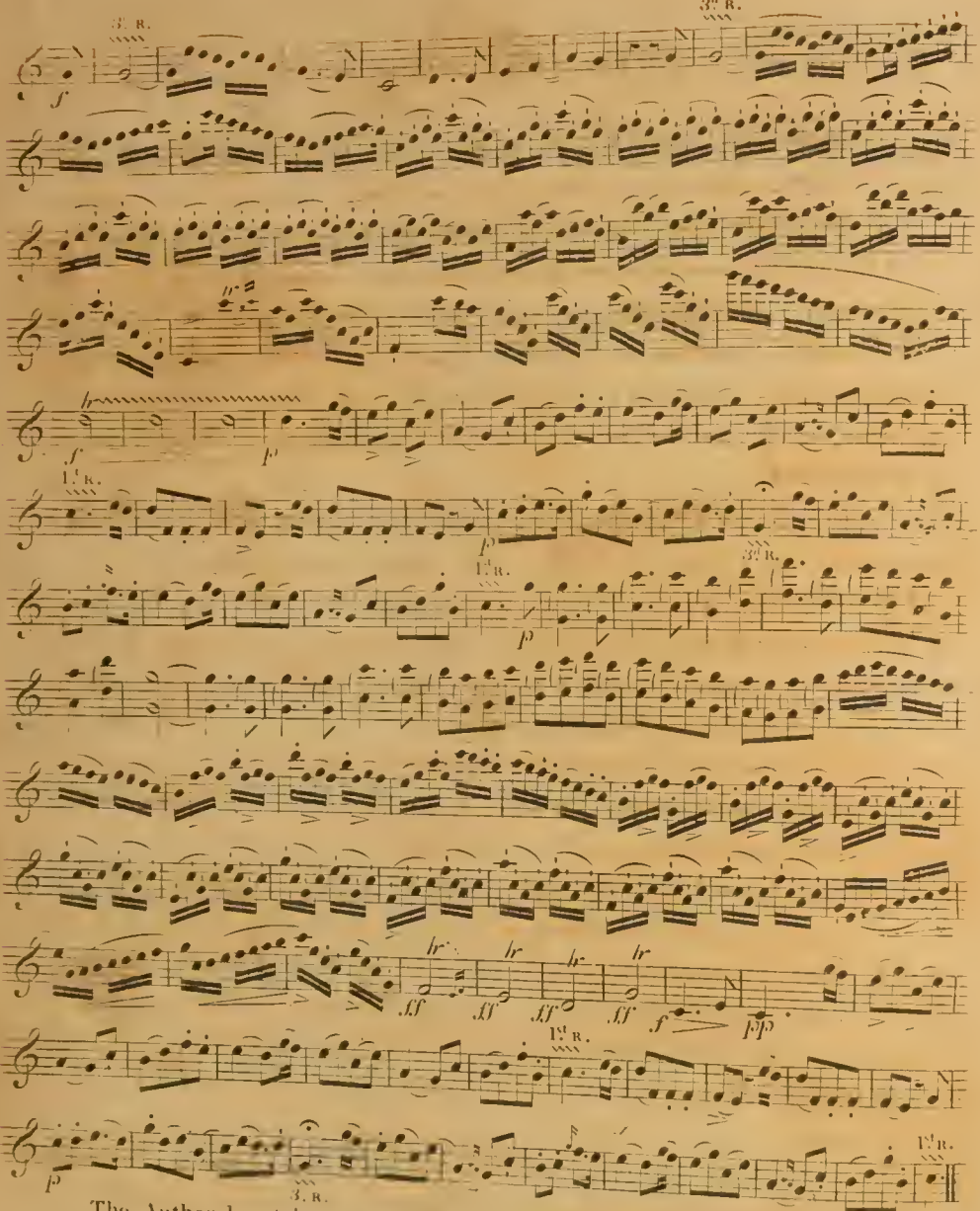
arranged as a

RONDO



✠ Vibrate with the 1st finger of the Right hand.

✻ Play this Bar as if written thus. making the upper Notes by the alteration of the Embouchure: if there is any difficulty in producing them raise the second finger of the left hand.



The Author has taken a liberty in altering the second part of this Air; — his motive being to avoid the introduction of any note which has not appeared in the Scale of the present Number: this has also prevented his making any Modulations in the Rondo or Exercise.

PREFATORY REMARKS

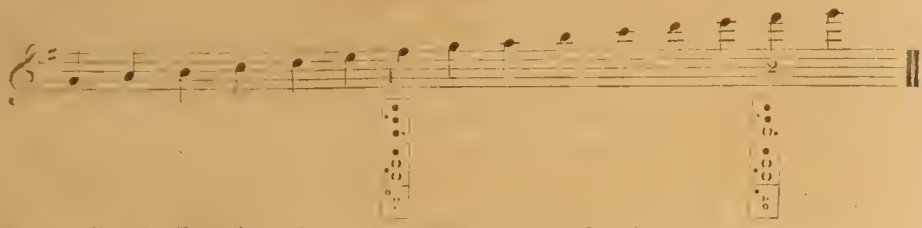
In the course of the Author's Teaching, he has frequently observed that when playing in three or four Flats or Sharps, the execution of a passage has not been retarded by the introduction of the 3d or 4th Flat or Sharp, but rather from the want of a correct Fingering of some other note or notes more closely connected with the Scale of C. Therefore—— In presenting the *Second* Number of his PRECEPTIVE LESSONS to the Amateurs of the Flute, the Author pre-supposes that the Pupil has already made himself thoroughly acquainted with the Fingering &c of the *First;* and, if correct in this assumption, he will experience but little difficulty in accomplishing the Exercises &c in the present Book.

The Scale of C Major, so fully and particularly treated in the first Number, is the foundation on which all the others are built; and as it is the Author's intention to conduct the Pupil, step by step, to those Keys which,—— from their being less common, are *therefore* thought more difficult,—— he wishes strongly to impress upon the mind of the Pupil, the indispensable necessity of making himself perfectly master of the first Book, as a sort of Ground Work for the rest, before he commences the Second, and subsequently of the Second previous to his proceeding to the Third, and so on; as, from the natural progression of the Scales, each Number of the work will be so intimately connected with the preceding one, that a knowledge of the former Numbers will be quite essential to the Pupil's success, whichever Key he may be studying.

The truth of these observations will be seen at once when it is recollected that the only difference between the Key of C and G, is, that the F in the latter is made Sharp; — between G and D, that the C is Sharp; — between D and A that the G is Sharp, &c. ..... The procession by Flats is equally simple; for the only difference between the Key of C and those of F, B♭, and E♭, &c, is, that the B, E, and A are made Flat respectively.

In this Number, the Author has taken considerable pains to elucidate the nature of some of the most useful *Harmonics,* and as they are eminently serviceable to Tone & Effect, in all such passages as those wherein he has introduced them, he cannot too strongly recommend them to the Pupil's practice. *Vide* Examples Nos 5, 6 & 9, the Andante & Waltz.

SCALE of G MAJOR.

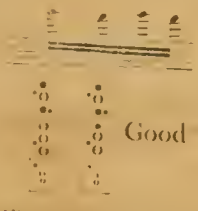


For the fingering of the other Notes, consult the first Number.

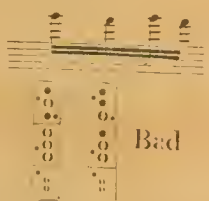
No. 1.

1. — On most Flutes, with the above fingering, the F♯ will be found too flat: I should therefore recommend the 1st key being kept up, whenever the passage is sufficiently slow to admit of it; and in *Descending Passages*, (particularly in Slow and Plaintive Airs) I should finger the F♯ thus, : these Remarks also apply to the first or lower F♯. The superiority of this mode, in descending passages, is strikingly elucidated in Examples Nos 2 & 3 which see, — and observe that where the F♯ is intended to be fingered in this way, it is denoted by a small Cross being placed over or under the Note.

2. — There are various ways of fingering the upper F♯; the one above marked, however, is, in the Author's opinion, decidedly the best. In rapid passages, ascending as high as G, or descending from it, he would finger it thus as it only requires the movement of *one* finger to produce the second note, when, by the other, it obliges the Action of *three*, which the following passage (fingered both ways) clearly proves:



Good



Bad

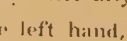
On Flutes with very large holes, the upper F♯ when dwelt upon, must be fingered thus, but in rapid passages, as recommended above.

SHAKES on F♯.

For the Shakes to all the other Notes in the key of G, *Vide* the Scale in Book 1.

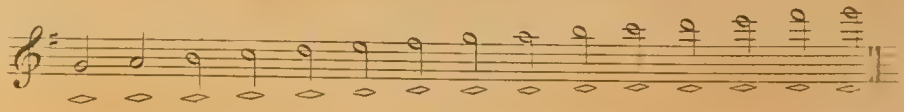
For the lower (or middle) F♯ as marked in the preceding Scale, and shake

the 1st finger of the right hand: by keeping up the F♯ key, the Tone will be improved, and the Flute made more steady in the hand.—

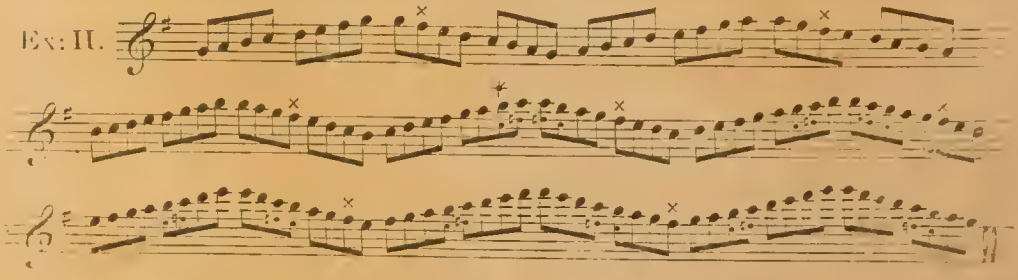
3. . . . . Finger the upper F♯ thus,  and shake the 1st finger of the right hand. If there is any difficulty in producing the Note, uncover *half* the hole under the 2d finger of the left hand.

In practising a Shake, begin at first Slow, and let the motion of the finger be quite regular; then gradually accelerate the motion until you have a clear, brilliant Shake. Be careful to shake the *Finger* and not the *Hand*.

Ex: I



Ex: II.



Practise the above Example with all the Various Modes of Articulation, as marked in Page 4 of Book 1.

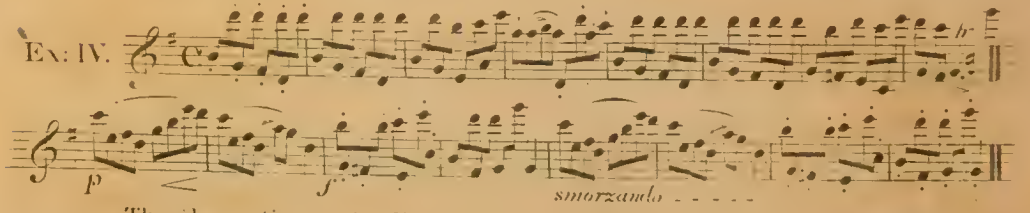
See Note N° 1, Page 14, for the Fingering of the Descending F♯.

* For an explanation of the Small Notes, see Reference to Ex: V. Page 16.

Ex: III.

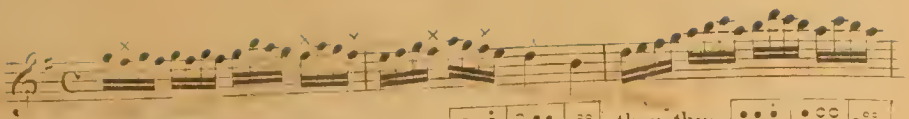
Vary the Articulation.

Ex: IV.

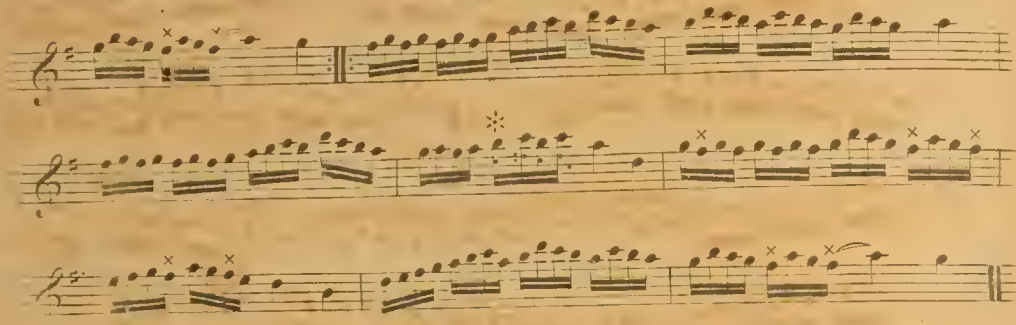


The observation under Ex: 2 in the 1st Book (as far as it regards Tone) will apply to this Example.

Ex: V.

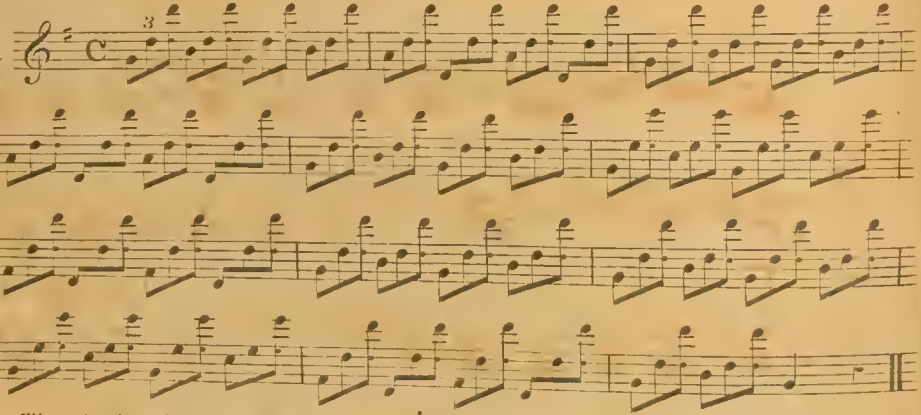


Vary the fingering of F♯ in this Ex: first thus then thus



* Whenever a note or passage is written as above, in any of the Author's Music, it is intended that the Small or Under Note should be fingered, instead of the upper one, & by an alteration in the Embouchure, or strength of blowing, the upper note is produced, as the *Harmonic* of the note fingered. On this head, consult the Reference N°8. in Page 3 of the 1st Book.

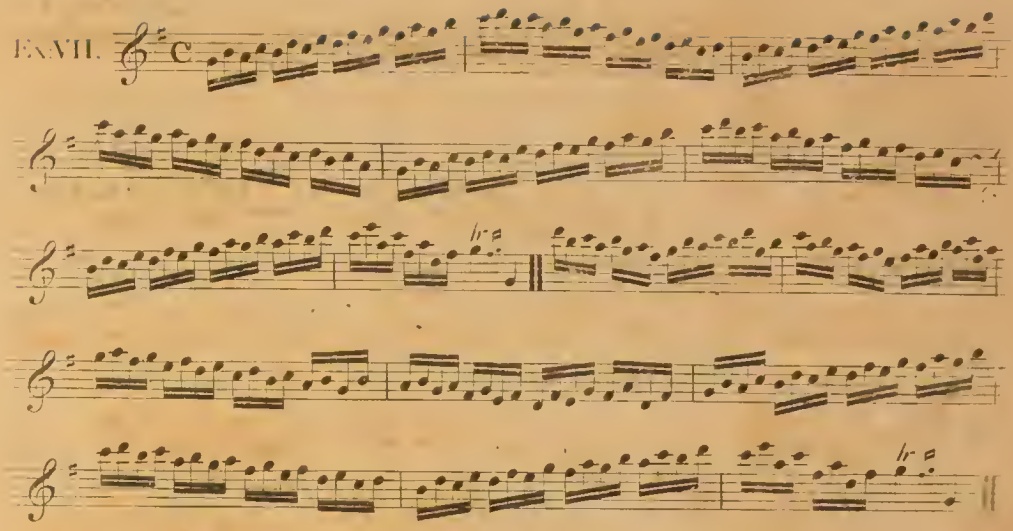
Ex: VI.



The Author has written the above Ex: to gain a flexibility in the lips, which is quite as essential as flexibility in the fingers.

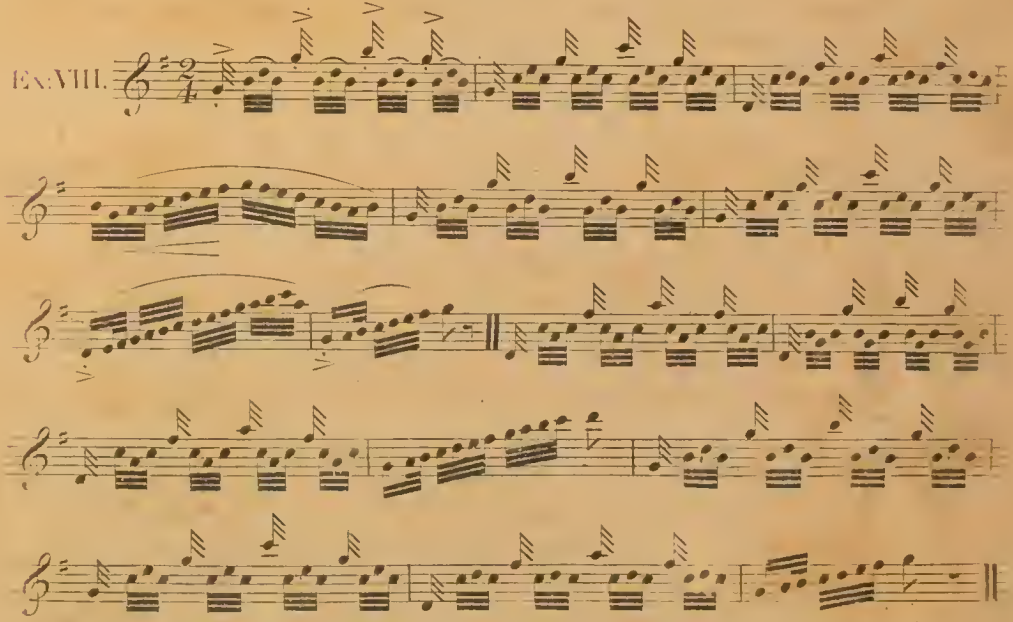
For the fingering of upper D & E in Octaves, see Reference N°11. Page 3 in the 1st Book.

Ex: VII.



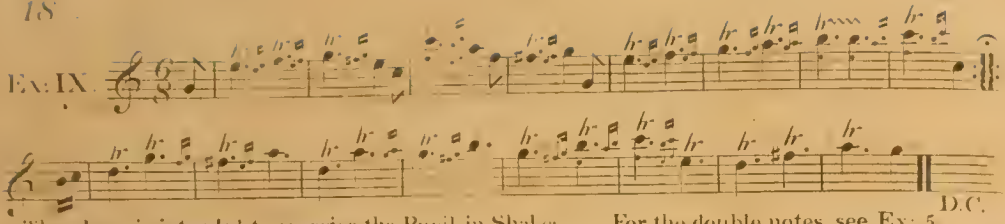
Practise the above Ex: with the various Articulations, marked in Page 4 of the 1st Book.

Ex: VIII.



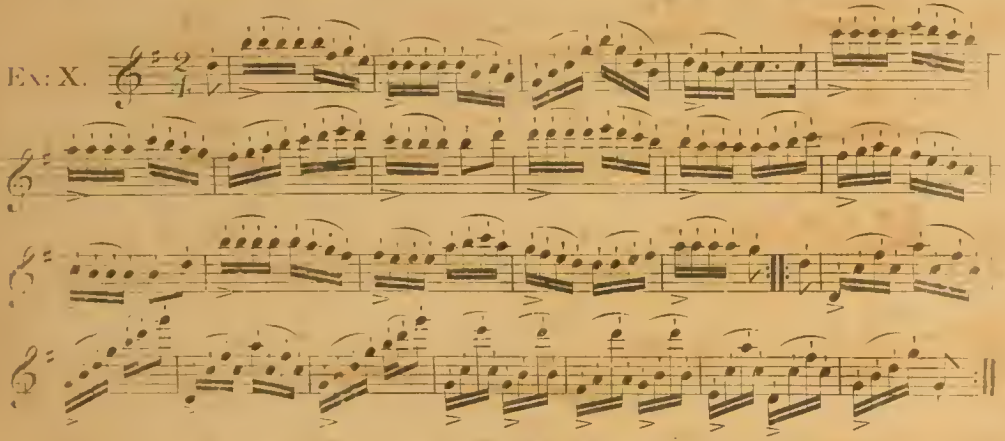
The Author would generally *Double Tongue* such passages as the above; he has however marked an Articulation which has a good effect; The 1st note in each four of the Arpeggios should be accented.

Ex: IX.

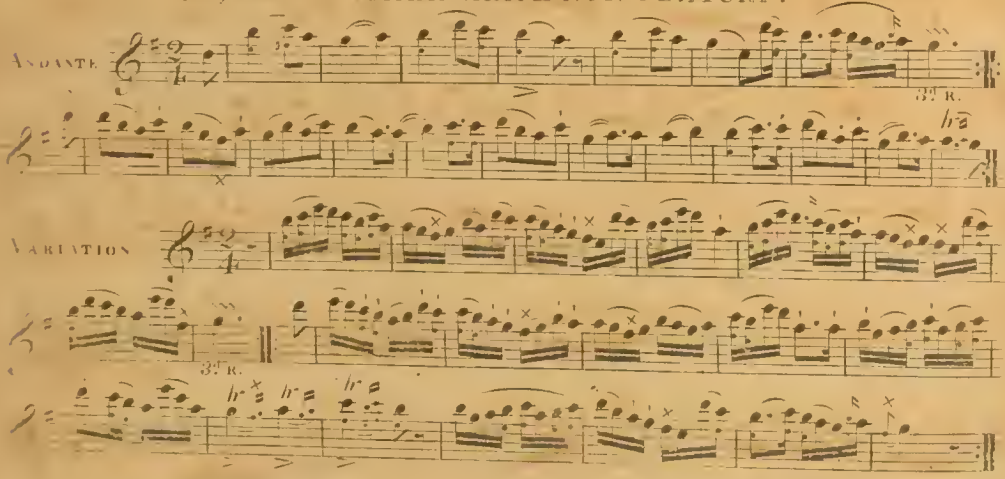


The above is intended to exercise the Pupil in Shakes. For the double notes see Ex: 5.

Ex: X.



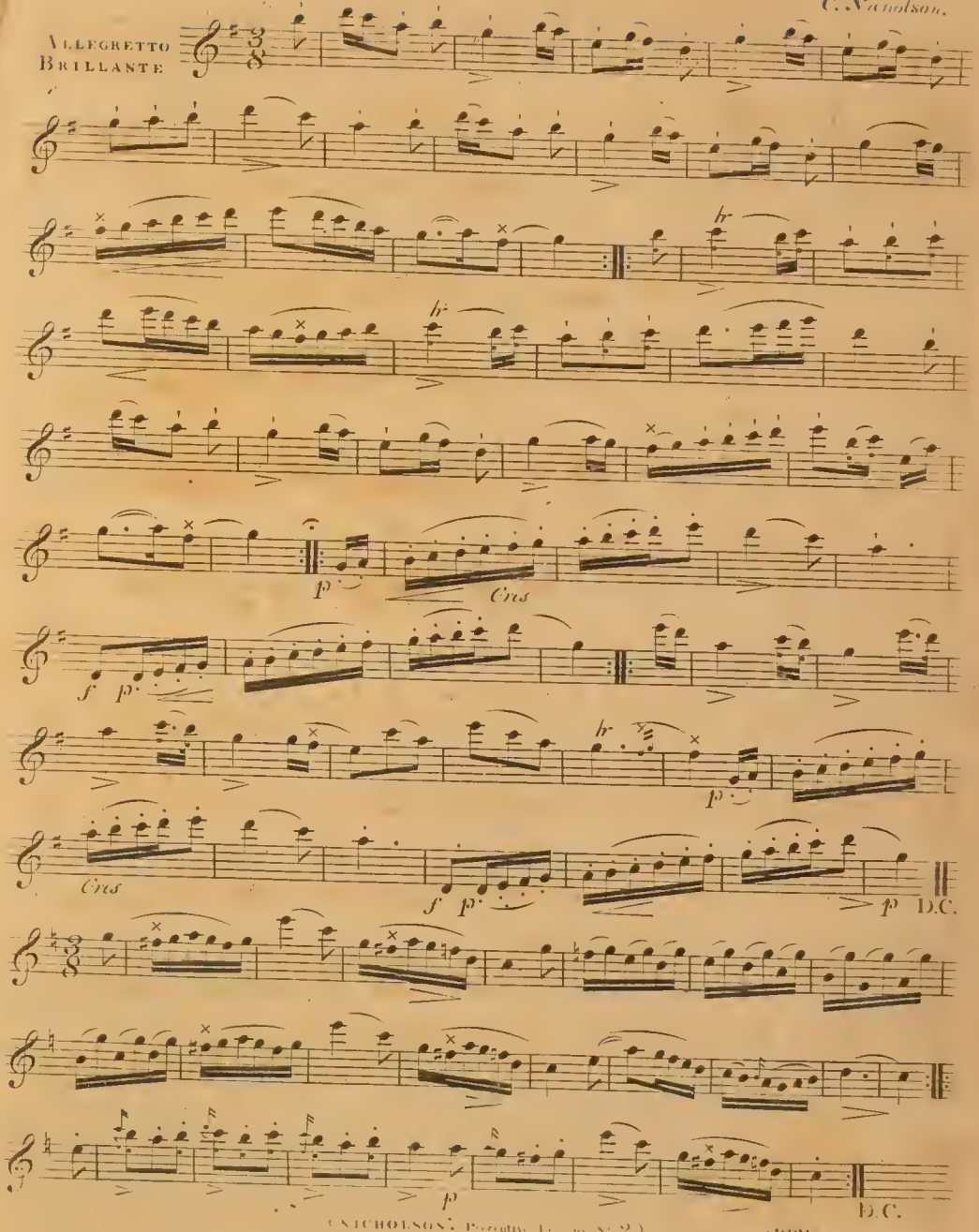
"[illegible] AS NEITHER SHAPE NOR FEATURE."



Where this [illegible] is attached to the F♯ the Note is intended to be fin-
[illegible]

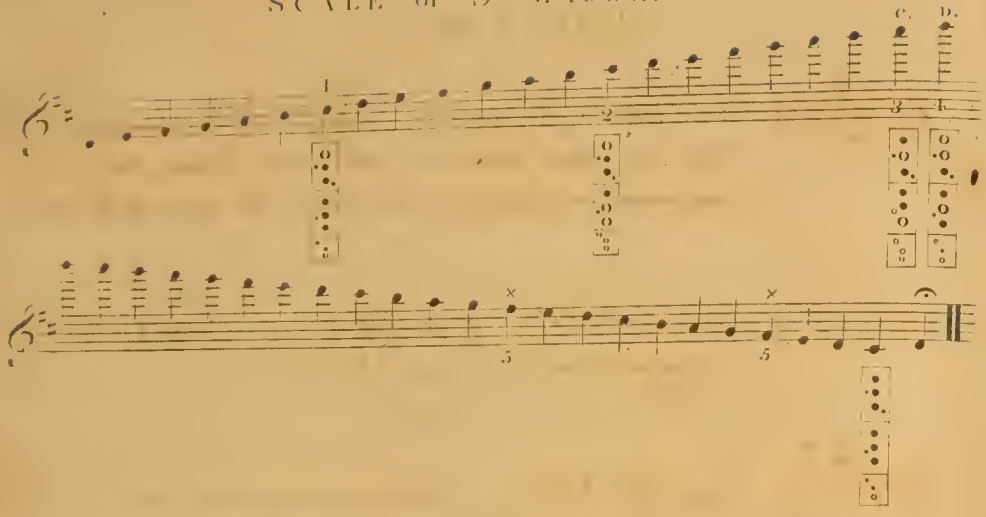
[illegible] the [illegible] of the double Notes or Harmonics explained in the Remark to Ex. 5.

C. Nicholson.



20

SCALE of D MAJOR.



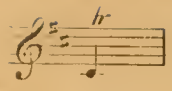
1. ..... The fingering marked to this Note is decidedly the best, but in rapid passages ascending, it will be found difficult, in which case it must be fingered thus: [fingering] ___ with this fingering, however, the Note cannot be dwelt upon, being much too flat. In descending passages, it ought (with a very few exceptions) always to be fingered with the long key as in the Scale, and to impress this the more fully upon the pupil's attention, it will be denoted throughout the work by this mark (o) in every passage where it is recommended.

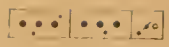
2. ..... This note is marked with the best fingering, and as it is quite as easy, and much more perfect than any other, must at all times be used

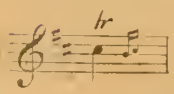
3. 4. ..... The Author conceives he is the first who has ever introduced these Notes into print. They are, however, so difficult to produce that he has not the least expectation of ever seeing passages written for them, — but as in the course of this work he purposes shewing every thing connected with the Flute which comes within his own knowledge of the Instrument, he has thought proper to mark them.

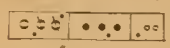
5. ..... For an explanation of this mark (×) see page 14, Note 1.

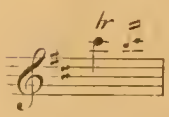
SHAKES on C♯.



This Shake is fingered thus,  but being rather difficult, is seldom written, not only on that account, but from the unpleasant rattling noise occasioned by the action of the key.*



This is the best and most perfect Fingering: it can however be shook thus: 



This is the best and easiest Fingering for the upper C♯, and therefore ought always to be used.

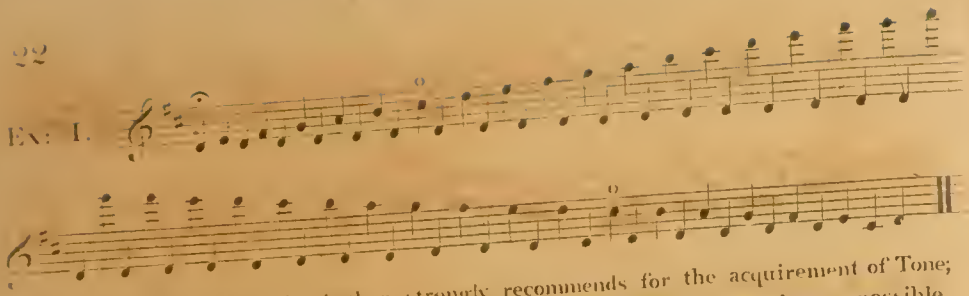
For the Fingering and Shakes to all the other Notes connected with this Scale, see the preceding N.os of the Work.

---

* This latter objection, however, has lately been obviated by Messrs. CLEMENTI & Co. who have applied to their Flutes their new invention of Elastic Plugs, by which, and the additional advantage of Double Springs to the Keys, the Performer is enabled to execute even the most rapid Passages or the most Chromatic Modulations, without the least offensive noise from the action of the Keys.

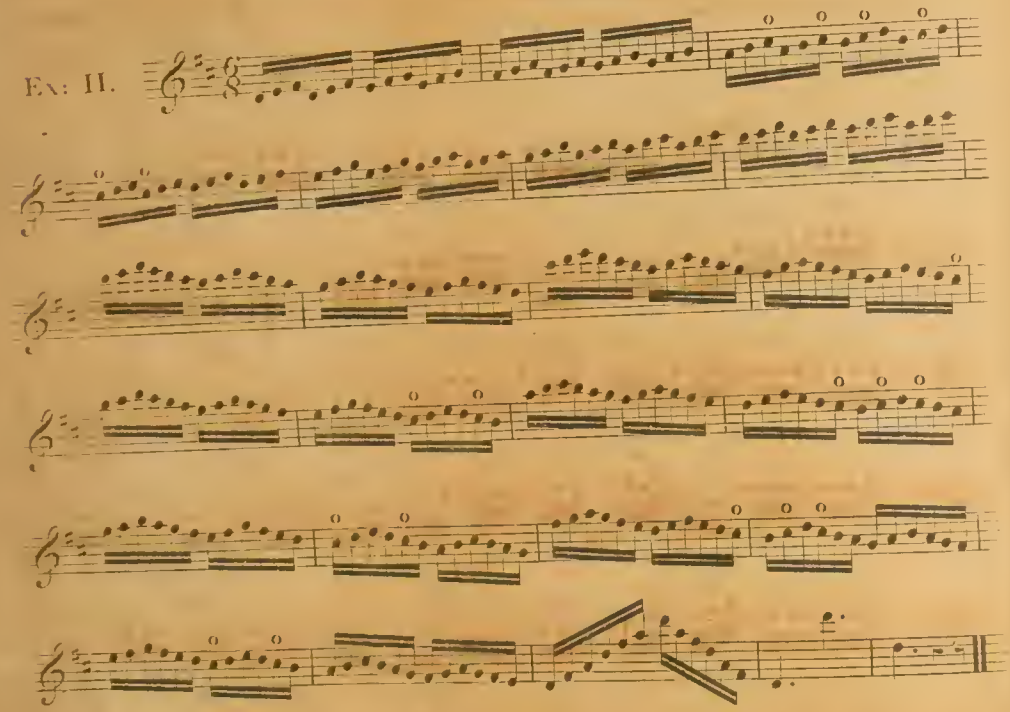
To these Flutes the author has devoted a great portion of his time and attention; in regard to the Bore &c, they are modelled precisely upon the principle of his favorite old Flute, so well known in all the Public Concert Rooms, — in consequence of which, such are the improvements which he, in conjunction with the Manufacturers, has been enabled to make, — and such is their Freedom, Power, Sweetness, and Brilliancy of Tone, that he has discarded his old Flute in their favor, and confidently recommends them as perhaps the best Instruments of the kind ever offered to the Public. Observe that they are stamped "CLEMENTI & Co. LONDON, C. NICHOLSON'S IMPROVED."

Ex: I.



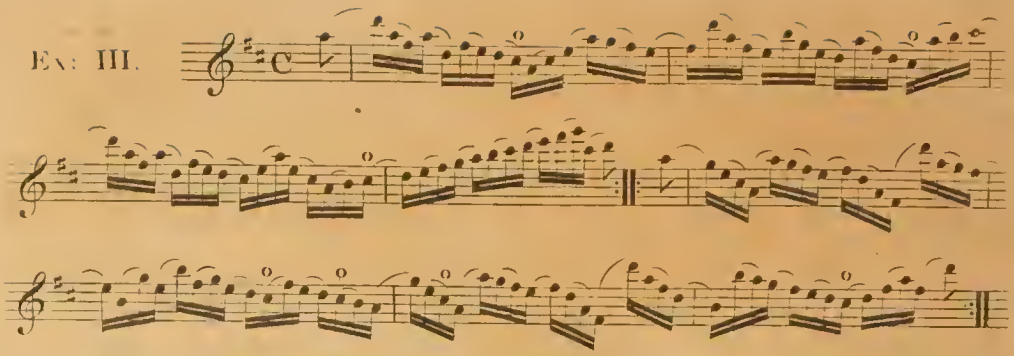
The above study the Author strongly recommends for the acquirement of Tone; it ought to be practised very slow, striking each note as firm and clear as possible.

Ex: II.



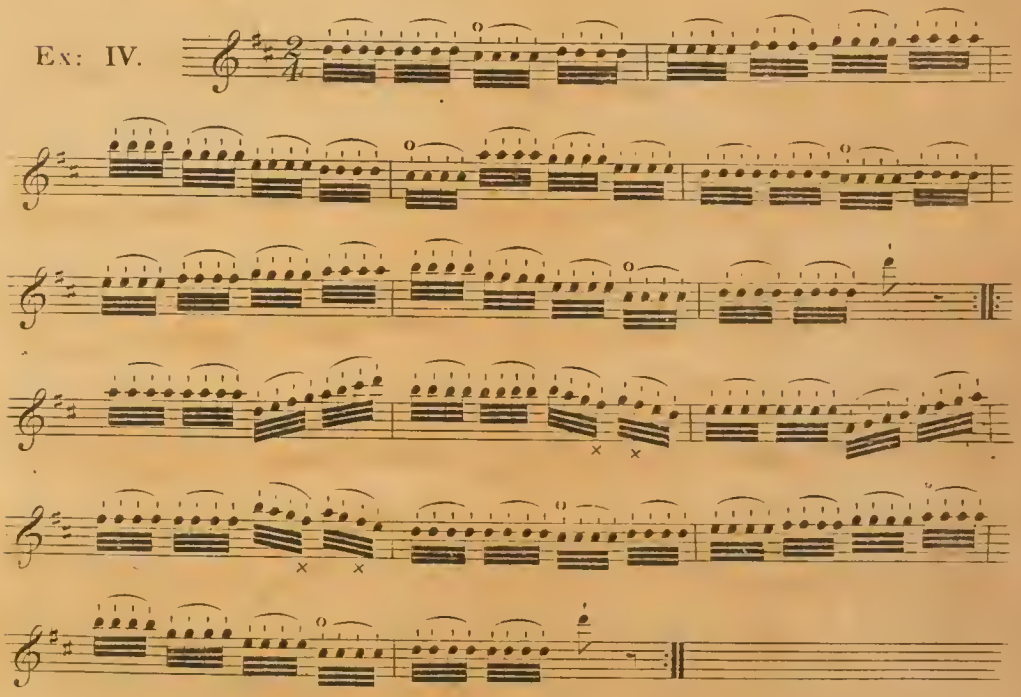
Vary the Articulation to the above passage and be careful not to play it (like many Amateurs) as if written thus, but thus,

Ex: III.

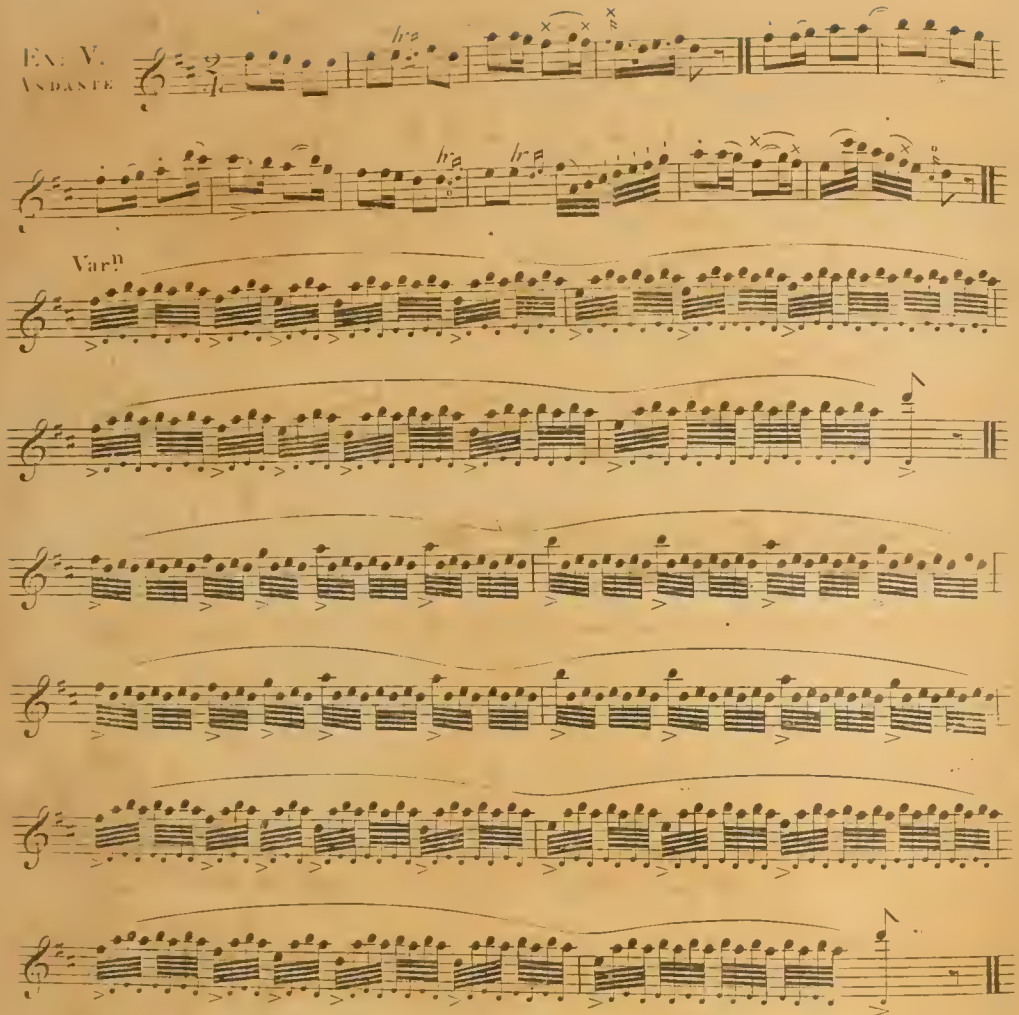


After having acquired the above Articulation, practise the Ex: with the various others marked in Book 1st page 4.

Ex: IV.



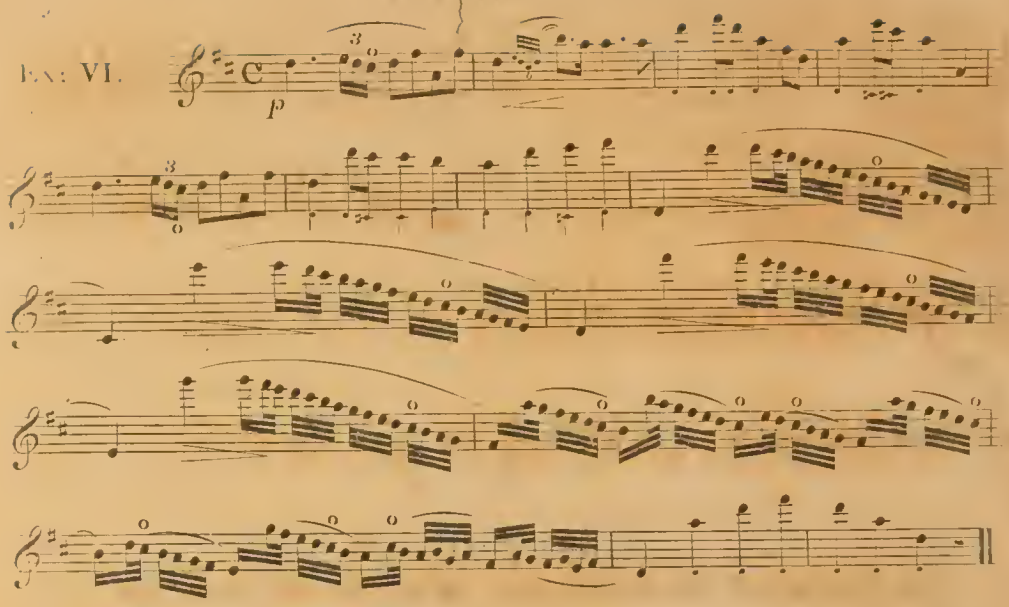
It is scarcely necessary to say that this Ex: is to be Double Tongued throughout; Let it be practised until the second syllable of the Articulation is as clear and distinct as the first. Begin slow; a little practice and perseverance will soon remove the difficulty which will be at first experienced



The Author strongly recommends the acquirement of the above Ex.e which, if well practised, will strengthen the 2.d finger of the Left, and the 3.d finger of the Right Hand, the general weakness of which prevents so many Amateurs from shaking the A and D with that firmness and brilliance of which both these Notes are susceptible.

Nothing being more essentially necessary to good Flute playing than flexibility of the Lips, the Author has marked the Var.n — not as he *would* play it, — but as it *may* be played, by means of the Harmonics to the small Notes, and he strongly recommends the practice of these Harmonics as an excellent study for the proper management of the Embouchure, which is of the utmost consequence to all who are emulous of excelling on the Instrument. For an explanation of the nature of the Harmonics, Vide Bk: 2, — Ex: 5, Page 16.

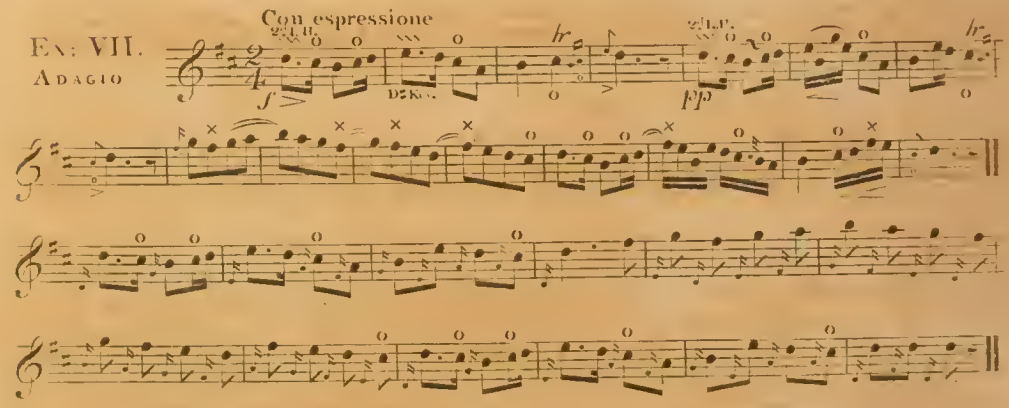
Ex: VI.



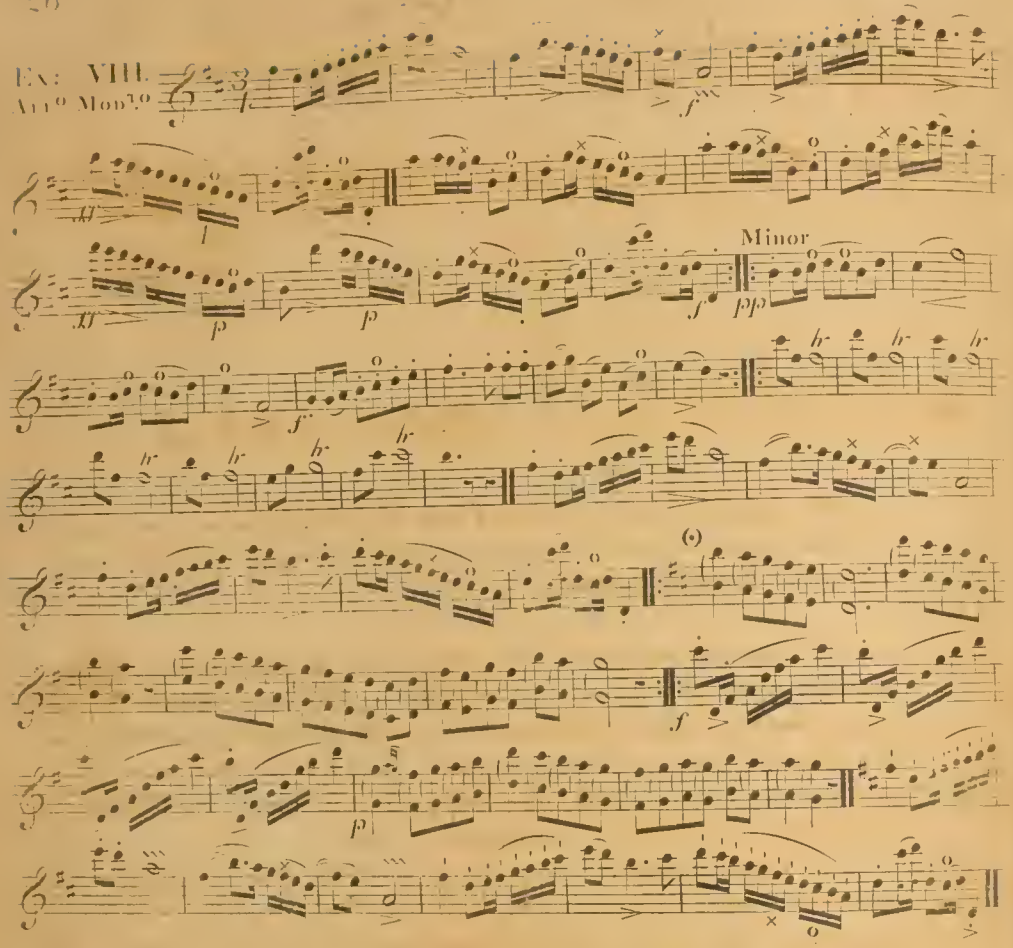
Respecting the Harmonics, see Remark to the 5th Ex: which will apply to the above also.

"AR HYD Y NOS."

Ex: VII.
Adagio



The Appoggiaturas, or small Notes, which form a beautiful Accompaniment to the above Air, must be sounded with great delicacy.



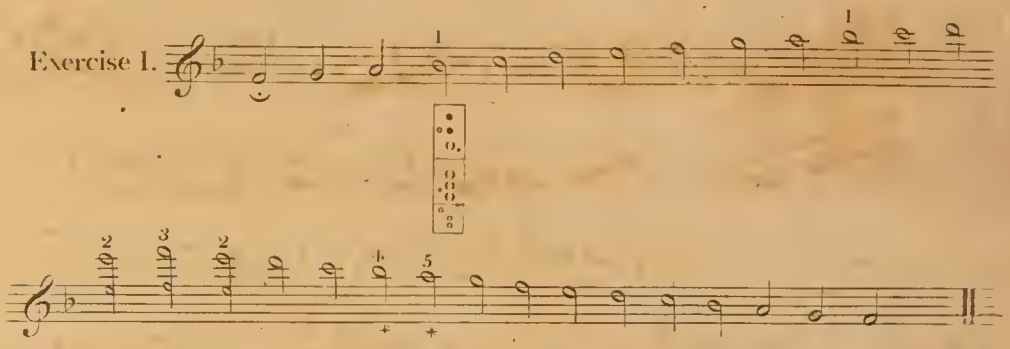
(·) Play the Slurred Octaves as if written thus

Several anonymous communications having reached the Author, expressing a wish that he would explain the precise position of the Lips, Embouchure, &c: in order to produce that peculiar quality of Tone for which the best Flute Players are so much admired,—he begs to refer such correspondents to his Instruction Book already before the public, where they will find this subject clearly and distinctly treated. Convinced, however, how very inferior all written precepts are to oral instruction, in so nice a matter,—and willing as far as possible to be serviceable to those Amateurs who may follow the course of practice pointed out in these PRECEPTIVE LESSONS, he will have much pleasure in giving a Lesson *gratis* on the formation of the Embouchure &c, to all who may possess the Work when complete; and by One Lesson on this subject he feels assured that a Pupil will derive more benefit than if he were at the trouble to peruse a whole Volume.

SCALE of F MAJOR.

The following pre-supposes the Pupil to be thoroughly acquainted with the preceding Numbers of the Work.

Exercise I.



Let the above Exercise be practised very slow, dwelling on each Note as long as the breath will admit, until the Tone is clear and brilliant from the lowest to the highest Note.—

NOTES.

1. ..... This Note, (B♭) the Author universally fingers as above; he has, however, met with Professors as well as Amateurs, who have fingered it thus; this he must attribute to their having originally practised on a Flute without the additional keys, or having studied in the French School, where this fingering is not unusual, and where Rapidity of Execution is the primary object rather than firmness and equality of tone.

2. 3. ..... The Author generally fingers the upper E and F as if written the Octave below, with this exception, that he keeps the 3d finger of the left-hand up particularly when the E is either followed or preceded by F. On this subject, consult the References Nos 10 and 11, Page 3 in the first Book.

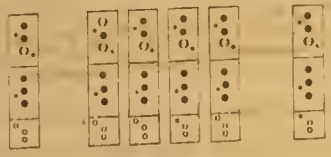
4. 5. ..... The middle B♭ in the keys of F and B♭ has a beautiful effect when fingered thus; particularly when followed by A, which must be fingered in the same way, only that the D♯ key must be down. This mode of fingering the B♭ and A is strongly recommended to the Pupil's attention, especially in Slow and Pathetic Music, where it has the happiest effect.—

Whenever the B♭ and A throughout this Work, is intended to be fingered as above, it will be denoted by this mark (✱) which will be placed over or under the Notes where it is recommended.

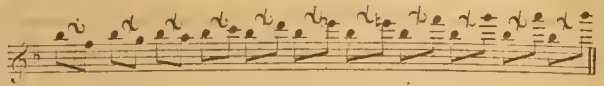
(NICHOLSON' Exceptive Lessons N. 4.)

VOLTE.

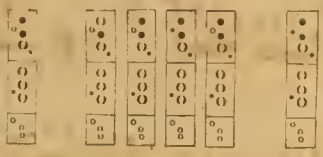
When a Turn is thus written, the B♭ and A should be fingered in the same way, thus; and, indeed, this mode of



fingering will apply to any Turn on the middle B♭, in the keys of F and B♭, whatever the concluding Note may be.

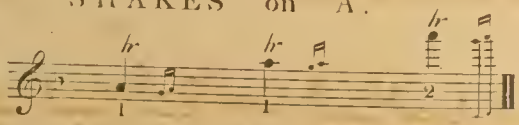
— The following for Example: 

The Author is aware that the Turn on middle B♭ *may* be (and generally *is*) fingered thus. The C, however, will be found so

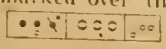


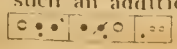
very flat, that the upper fingering must at once be entitled to a decided preference.

SHAKES on A.



NOTES.

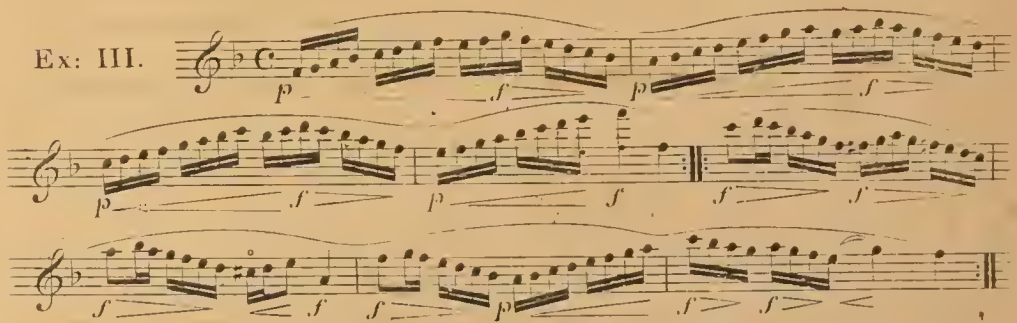
1. When a Shake is marked over this Note, in the keys of F or B♭, it must be fingered thus,  by which the B♭ will be perfect. The Author has often heard A shook in these keys as marked in Book 1st the effect, however, is bad; as the B♭ must necessarily be half a Tone too Sharp. — A lever might easily be attached to the B♭ key, to make the Shake, but as the above is so good, and as an additional key would only render the Flute more complicated, and consequently more likely to get out of order, the Author could not approve of such an addition.

2. ..... Finger the Shake of upper A thus;  and the return as the Harmonics of lower C and D. —

Ex: II.

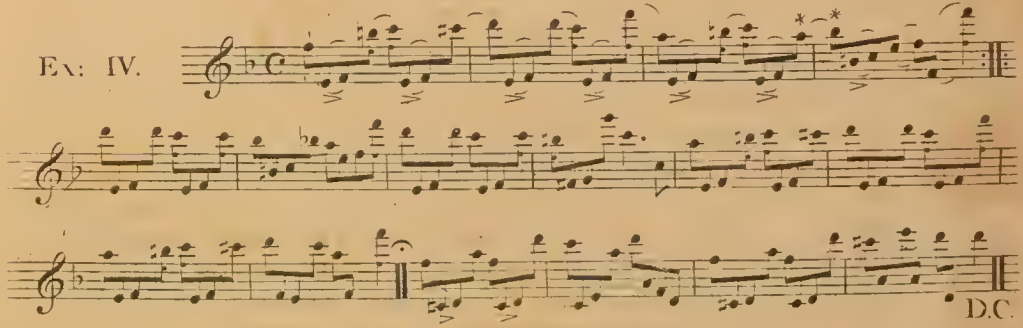
The above Exercise will be found difficult to execute neatly, in consequence of the Articulation requiring the slide from the D to the F: the practice however is highly useful, and will gain strength in the 3d finger of the right hand. After having acquired the above, practise the passage with the under Articulation, which will be found much more easy, and which proves, that the great difficulty generally complained of in passing from D to F, is not in the fingering, but in the attempt to slide them.

Ex: III.



This Ex? is not difficult to finger, but difficult to play *well*, as its effect entirely depends on an equality of Tone.

Ex: IV.

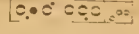


After having acquired this Ex? with the above Articulation, practise it with the single Tongue, striking each note as firmly as possible.

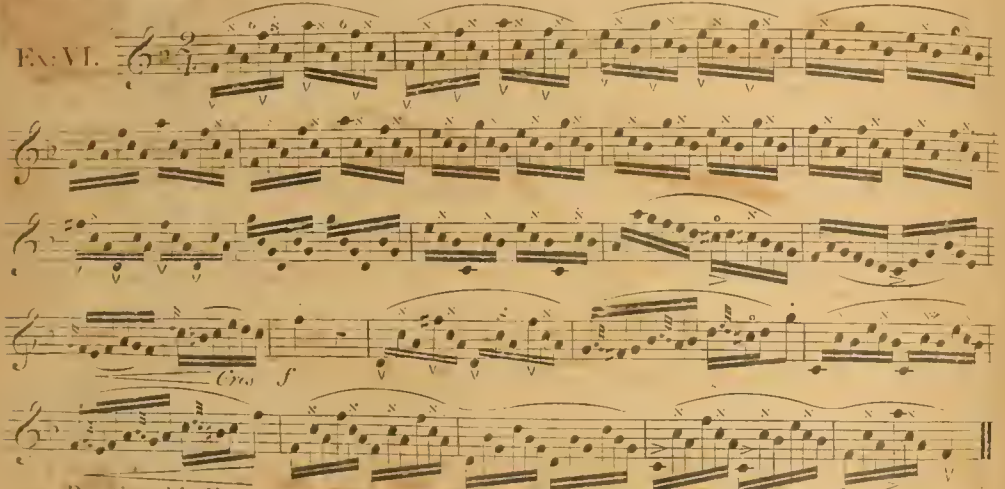
Ex: V.

Let the Pupil be careful, in practising the above Ex^s, that the last note of each four, is as strong as the preceding three. The various Articulations marked in Page 4 of the 1st Book may be applied to this Passage.

When this Mark (X) appears over the C it is intended to be fingered with the 2d finger of the Left Hand thus



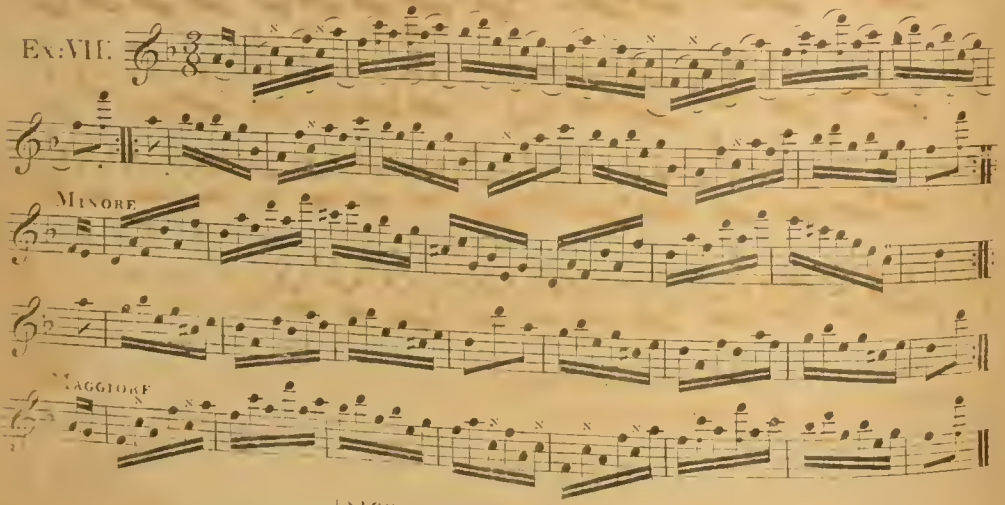
Ex: VI.



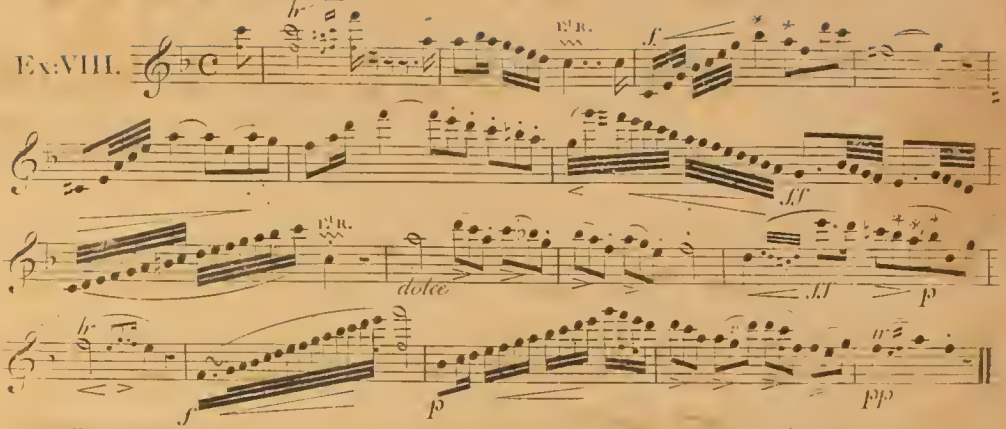
Practise this Ex^e very slow until every Note is distinctly heard.

NOTE.

Ex: VII.

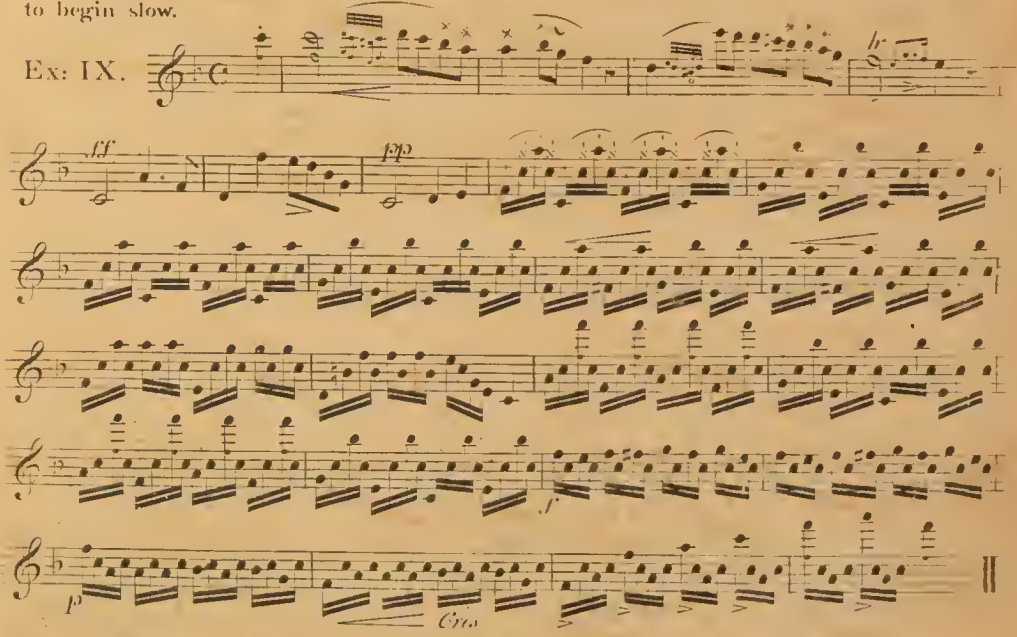


Ex: VIII.



Be careful, in practising the above Prelude, that each Note in the rapid runs, ascending and descending, is distinctly heard. It is difficult to execute and the Pupil ought therefore to begin slow.

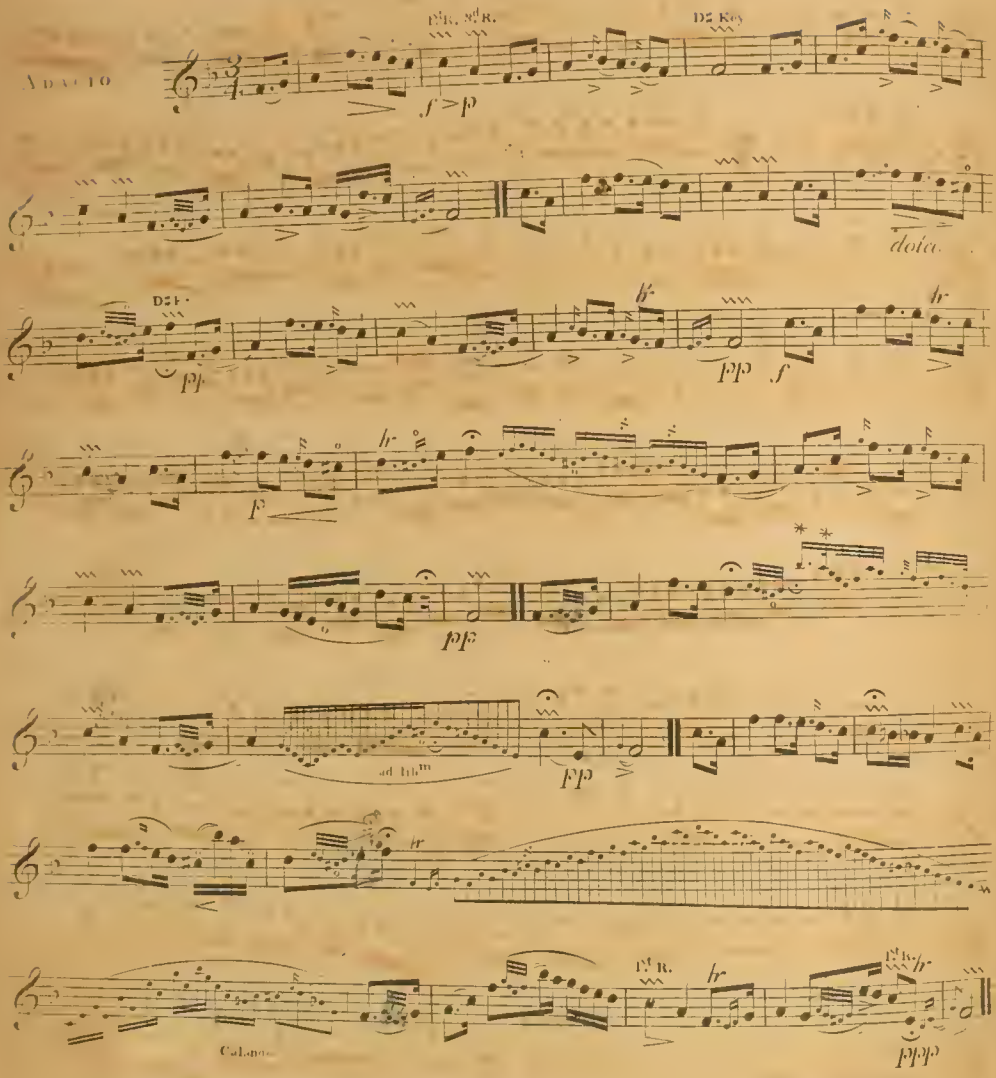
Ex: IX.



This Ex: will be found highly useful to gain a flexibility in the lips, and is an excellent practice for Double Tongueing.

THE GROVES OF BLARNEY.

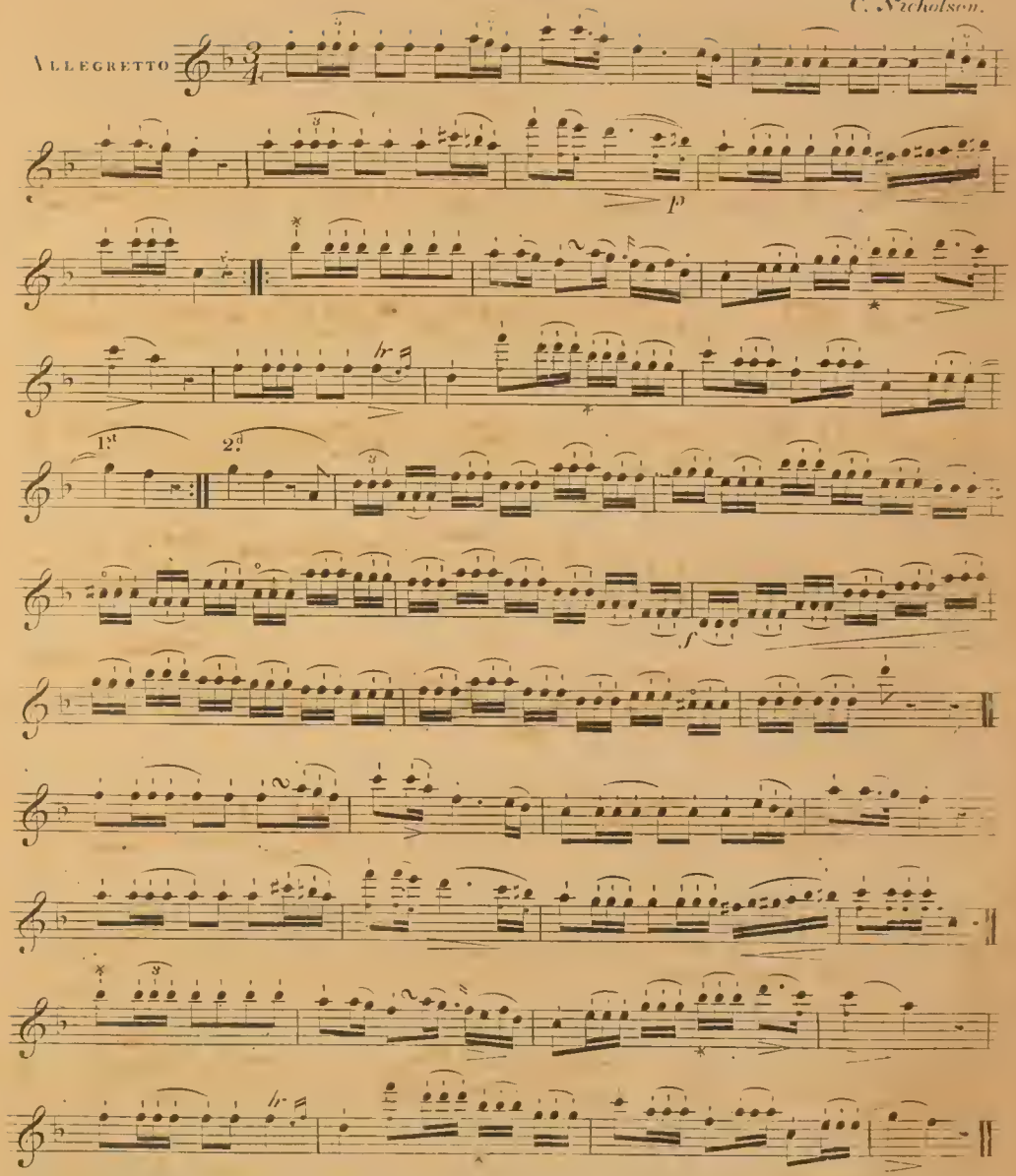
Irish Melody.



The more ad lib.m the Embell.ts to the above beautiful Melody are played, the better will be the effect; Let the Pupil, however, be careful that the Air is strictly preserved.

(NICHOLSON'S Preceptor [illegible])

C. Nicholson.

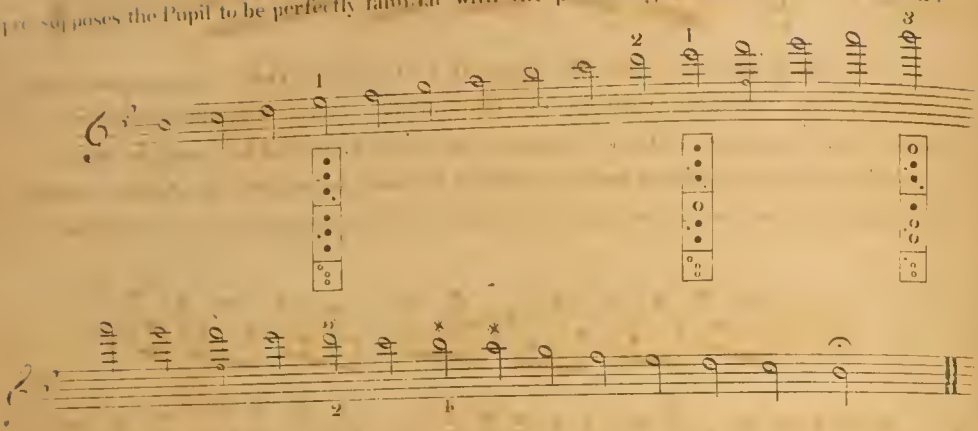


The Author has written the above "BOLERO" principally for the exercise of Triplets, the Articulation of which (where three occur on the same note) is difficult, either with the single, or double Tongue, consequently a good study for each: he would, however, generally play them, by slowing the *first* and articulating the following two, thus

The following

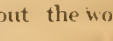
SCALE of B♭ MAJOR.

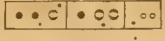
Presupposes the Pupil to be perfectly familiar with the preceding Numbers of the Work.



NOTES

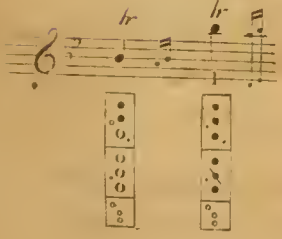
1. ..... These Notes, (middle and upper E♭) are generally fingered with the top or first finger off; the consequence is, they can seldom be blown strong in Tune, as they get too Sharp by forcing: The Author would therefore recommend them as marked above.

2. ..... In ascending, as high as c, per E♭, or descending from it, the D should be fingered as upper E♭, only keeping the D♯ key down, thus:  . When such fingering is intended, it will be denoted throughout the work by the following Mark being placed under or over the Note (ø).

3. ..... The above fingering is the most perfect on a Flute with holes of the usual size; but the following if with large holes:  .

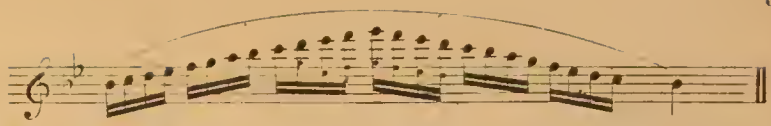
4. ..... For an explanation of this mark (*) See page 27 under reference 4 and 5, Book 4.

SHAKES on B♭.



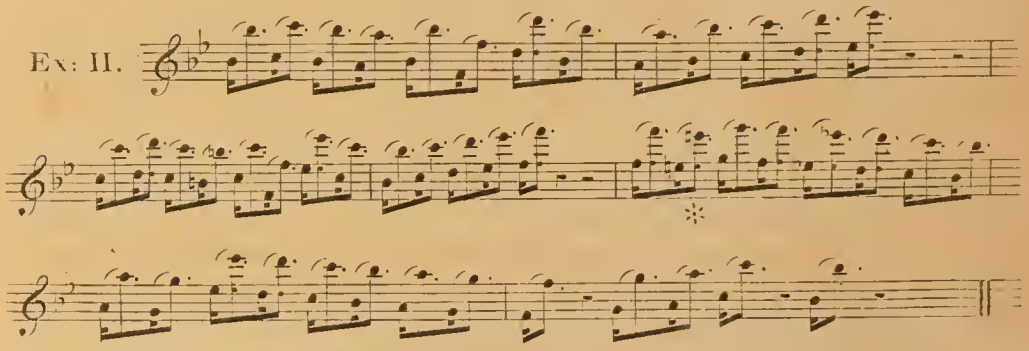
NOTE 1. This Shake may be produced in the same way as the first, but the C will be too flat. If playing upon a Flute of 8 keys, finger the B♭ as lower E♭, and shake the long F♯ key: the return will be the Harmonics of D & E♭ as above.

Exercise I.



It will be perceived that the upper D, E♭, F, G, F, E♭, D &c: are fingered exactly as the two lower Octaves, with the exception of the D ascending, which must be fingered as the Harmonic of G. To produce the upper G, the D♯ key must be down. The Scale of B♭ has always been considered difficult to execute; the Author, however, feels confident, that with the above fingering, it will be found as easy as any other.

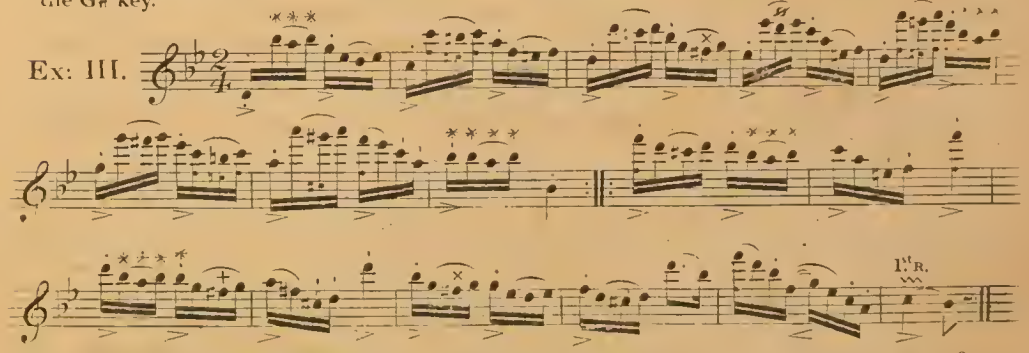
Ex: II.



Be careful, in practising the above Ex:, that the lower note of each Octave is distinctly heard.

✻ Should there be any difficulty in producing the upper E♯ with the above fingering, raise the G♯ key.

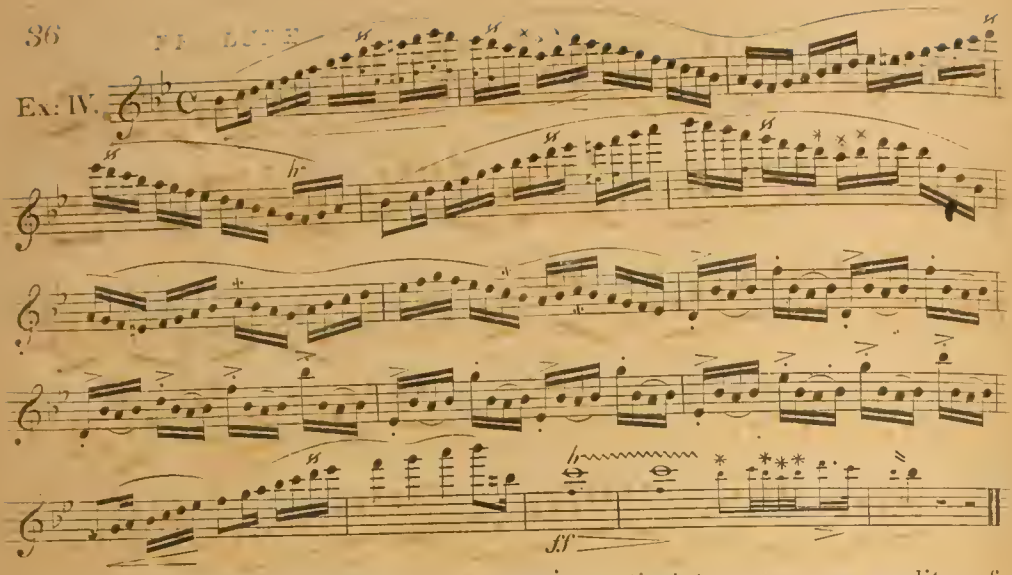
Ex: III.



For an explanation of this mark (×) see Note 1st page 14, Book 2, — and for this mark (o) see Note 1st page 20, Book 3.

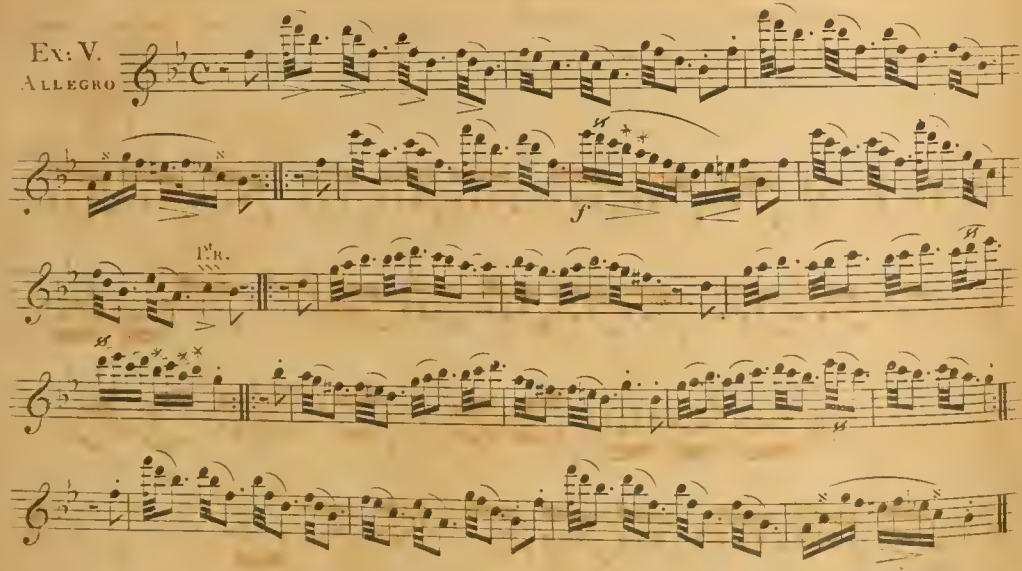
The Author cannot too strongly recommend the acquirement of the above Ex: as being an excellent Study for that system of fingering, which he wishes his Pupils to adopt.

Ex: IV.



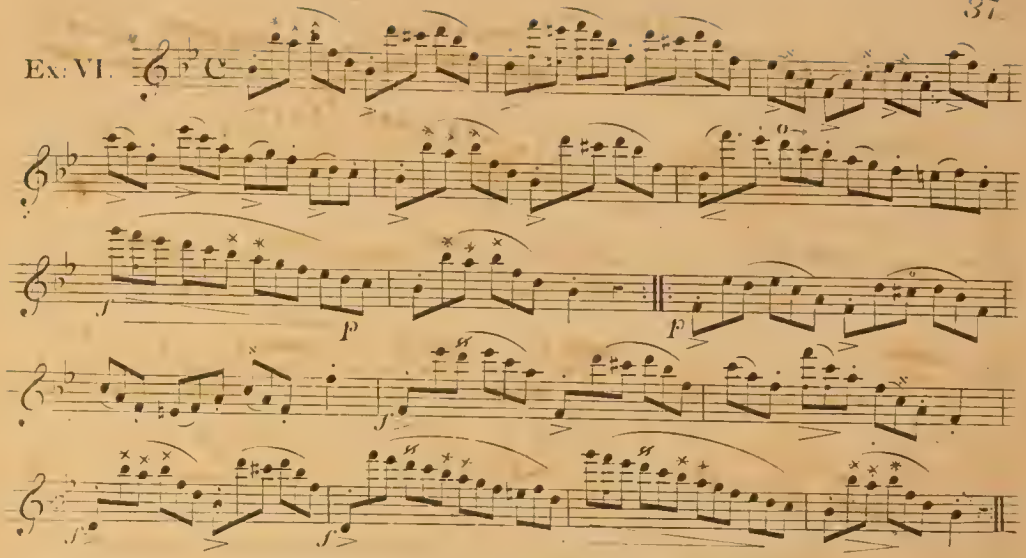
The above Ex.ˢ ought to be very carefully practised, to preserve an equality of Tone in the ascending and descending passages. Apply the various Articulations marked in page 4.

Ex: V.
Allegro



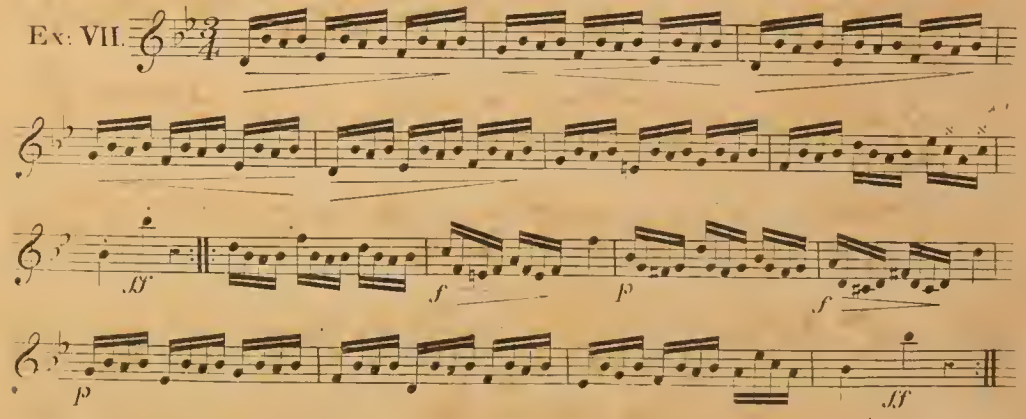
The first two Notes of each Crotchet in the 1ˢᵗ Bar &c of the above Ex.ˢ must be played as quick as possible, to give the intended effect, dwelling the remainder of the time on the third note: if this is not strictly observed, it will have the effect of playing each three in Triplets.

Ex: VI.



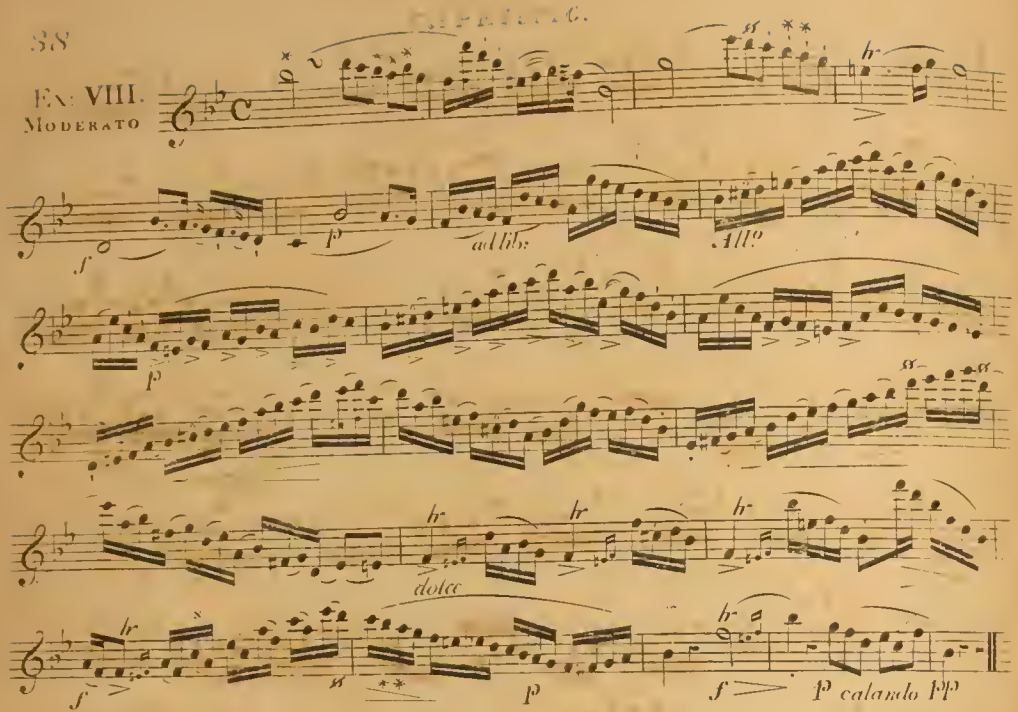
To sound the high Notes, they ought to be struck with the Tongue, by which half the exertion of blowing (which would otherwise be required) will produce them. —— Unless this is observed, it is very difficult to pass abruptly from a very low to a very high Note, without harshness of Tone.

Ex: VII.



The Author has written the above Passage principally for the Exercise of the B♭, or Thumb key. Vary the Articulation as before directed.

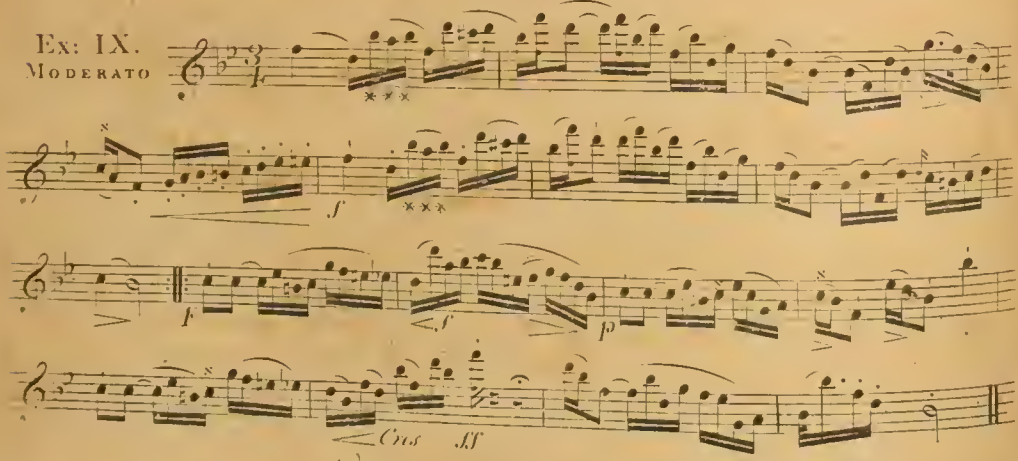
Ex: VIII.
Moderato



For the fingering of the Turn on the first note of this Ex.e see page 28, Book 4. The Articulations marked to the above Capriccio must be strictly attended to, or the desired effect will be lost.

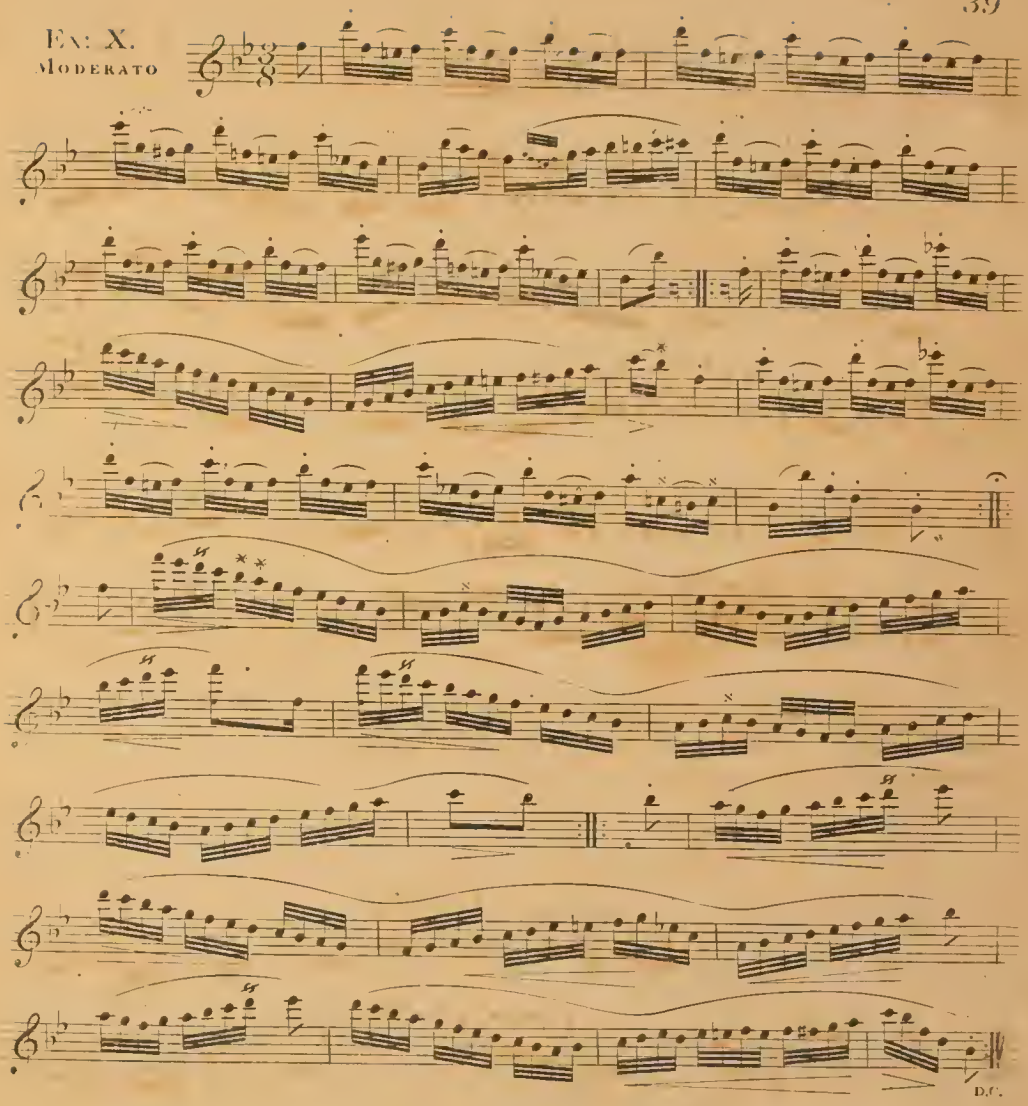
POLONOISE

Ex: IX.
Moderato



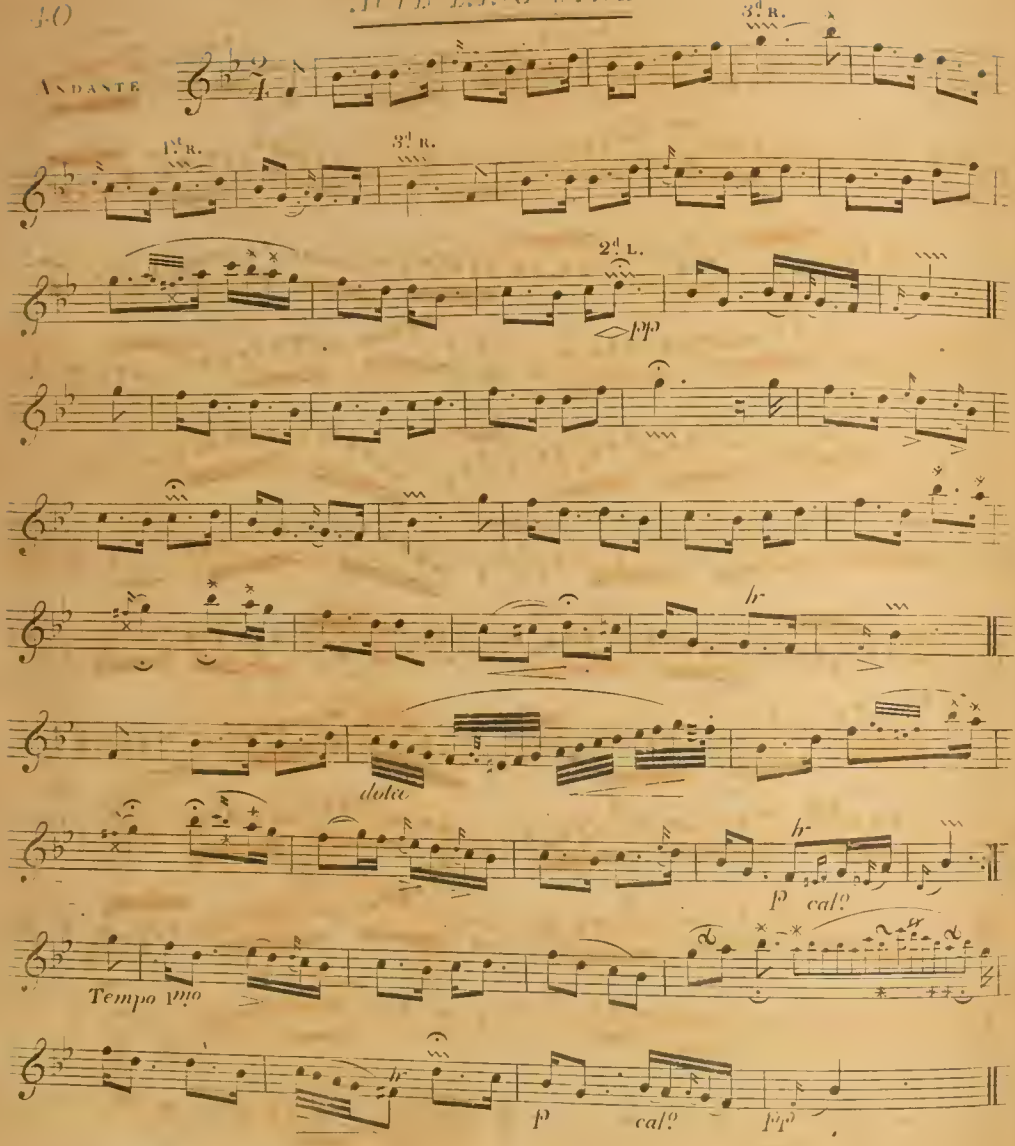
(Nicholson's Preceptive Lessons N.o 5.)

Ex: X.
MODERATO



Vary the Expression and Articulation of the above Ex.e — observing to tip the first note in each four of the Arpeggios clearly and distinctly, — whilst the Scale passages ascending and descending, should be executed with that smoothness and equality of Tone which so closely imitates, and which may be so aptly compared to the flowing of a Stream of Sound.

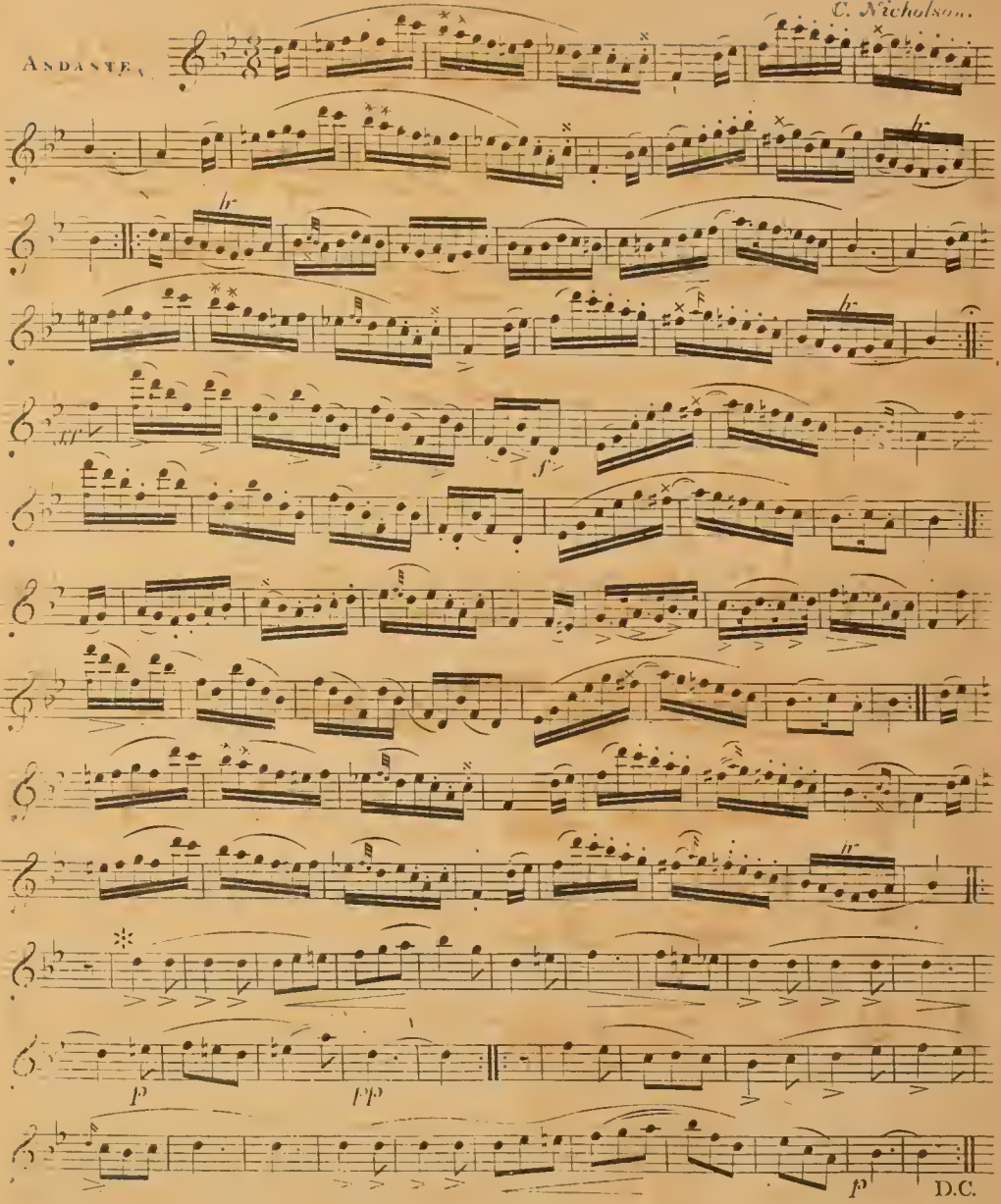
(NICHOLSON's Preceptive Lessons N.o 5.)



To encumber the above favorite Melody with Embellishments, would only be to deprive it of the beautiful simplicity of its character; the Author has therefore introduced but few. The Air itself, indeed, quite unadorned, is susceptible of the most delicate and refined Expression.

WALTZ

C. Nicholson.



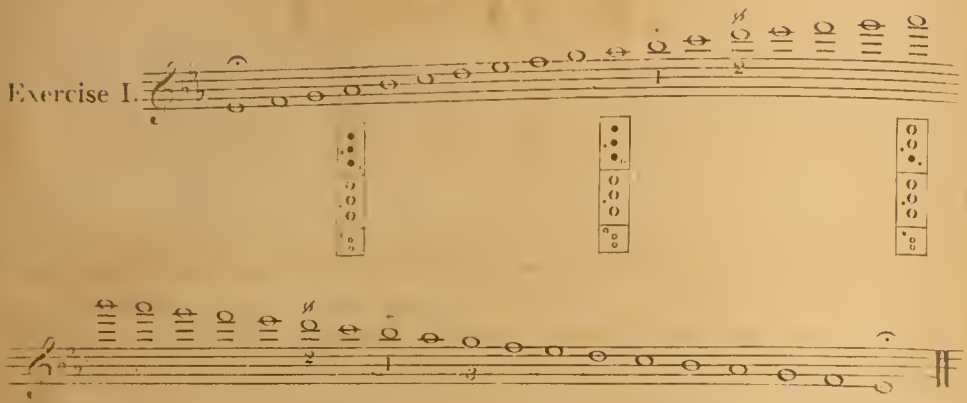
* Where the slurred D's occur in the last movement, accent them very strongly with the Breath, but do not tip them with the Tongue.

The following

SCALE of E♭ MAJOR

pre-supposes the Pupil to be familiar with the preceding N° of the Work.

Exercise I.



NOTES.

1. ..... For explanation of this Mark (*) See page 23. Book 4.
This mode of fingering the B♭ the Author strongly recommends in the keys with 3, 4 or 5 flats, as the Flute is kept much steadier in the hand than by using the Thumb key when followed or preceded by C♮ for Example. see Subject of Rondo—Page 48.

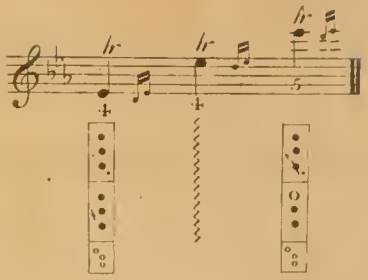
2. ..... This Mark (ø) is explained in page 34. Book 5.—

3. ..... In descending from A♭, the middle & lower G has a beautiful effect when fingered as F♯ with the A♭ or G♯ key up. thus:
particularly in concluding passages, such, for instance, as the following.

. When such fingering is intended, it will be denoted through this work by the following Mark (✠). If a Shake is marked over G, in keys with 3 or 4 flats, it is generally fingered thus:
this, however, is so difficult, that the Author recommends it thus:
shaking F♯ with the A♭, or G♯ key up.

(NICHOLSON'S Preceptive Lessons N°6.)

SHAKES on E♭.



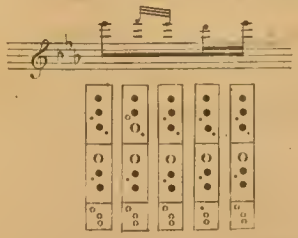
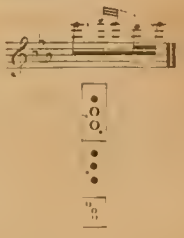
NOTES

4. ..... The Shake on lower and middle E♭, whichever way it is fingered, is either extremely difficult or very imperfect. The Author has marked the most perfect fingering; which, however, he must observe, is so exceedingly difficult, that he despairs of ever hearing it executed with brilliancy. The following fingering is easier, but so defective that it cannot be blown strong in tune. If playing on a Flute with 8 keys, finger the Second note in the Shake with the long F♮ key.

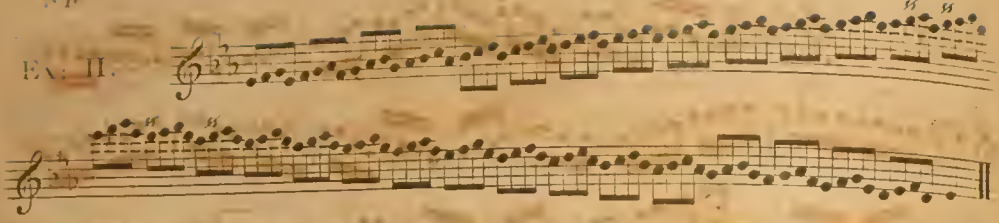
5. ..... For the Shake on upper E♭, the third finger and Thumb-key of the Left-Hand must be shook alternately.

The Pupil is recommended to practise the present № of PRECEPTIVE LESSONS until he is perfectly master of all the Exercises, and can execute the Scale from the bottom to the top of the Instrument, and back again, with eveness of Tone & rapidity of Execution; as the Author is unequivocally of opinion that it is not only one of the *sweetest* keys for Slow and Pathetic Movements, of which the Flute is capable, but of equal brilliance in quick passages, when properly understood.

A little careful practice will soon remove the difficulty which so many Amateurs apprehend (for there is more in the apprehension than in the reality) from seeing more than two flats in the Signature of the key.

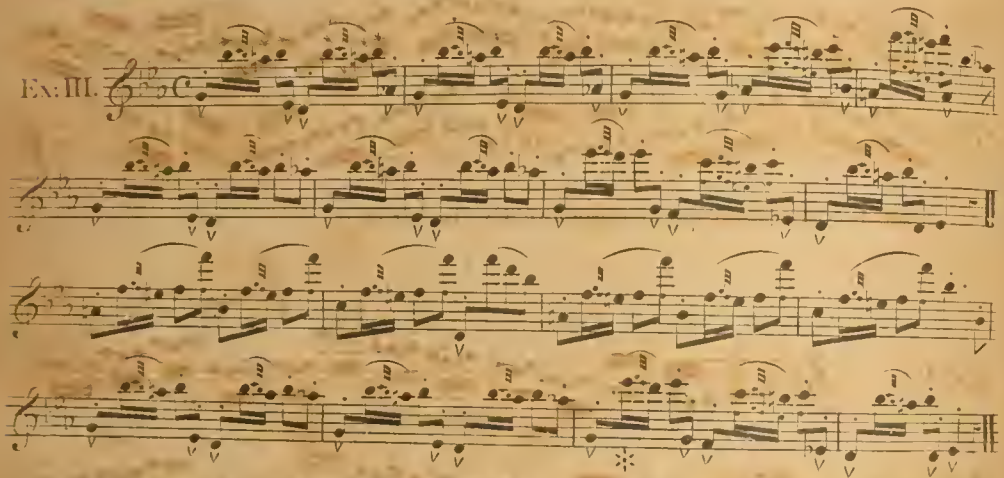
When a Turn is marked over the upper E♭, it must be fingered thus:  or, by making the upper F♮ thus: 

Ex: II.



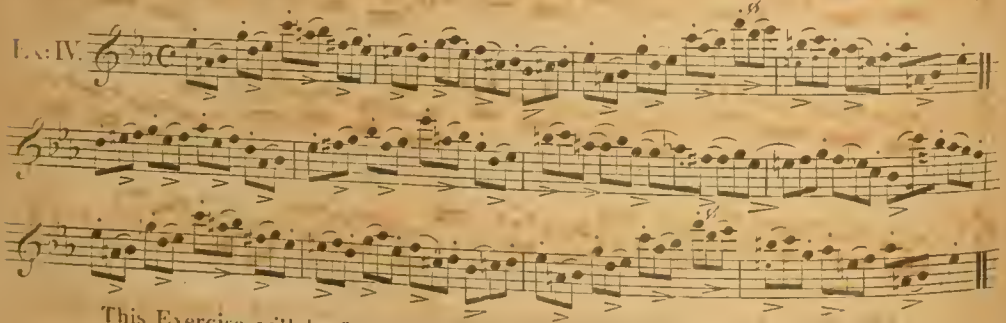
Vary the Articulation to the above Ex.^e, and let it be practised at first very slow, until every note is heard with a full, clear, and brilliant Tone.

Ex: III.



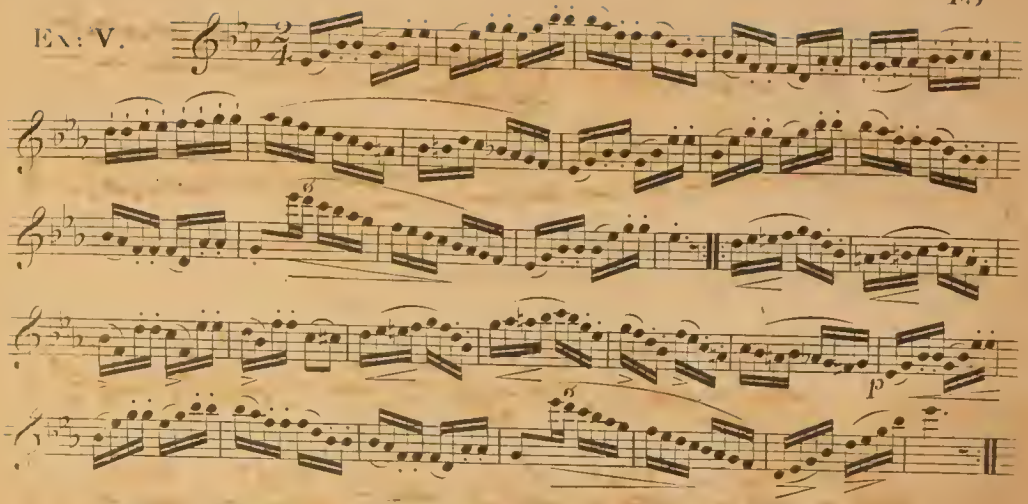
The Author has written the above Ex.^e for the practice of some of the most useful Turns in the key of E♭ major. The fingering marked to the first bar, must be continued where the passage is repeated. When a Note is thus accented, ≡ it is intended to be struck as firmly as possible, and *forced*. ✻ For the fingering of this Turn, see Note 5, this Book.

Ex: IV.



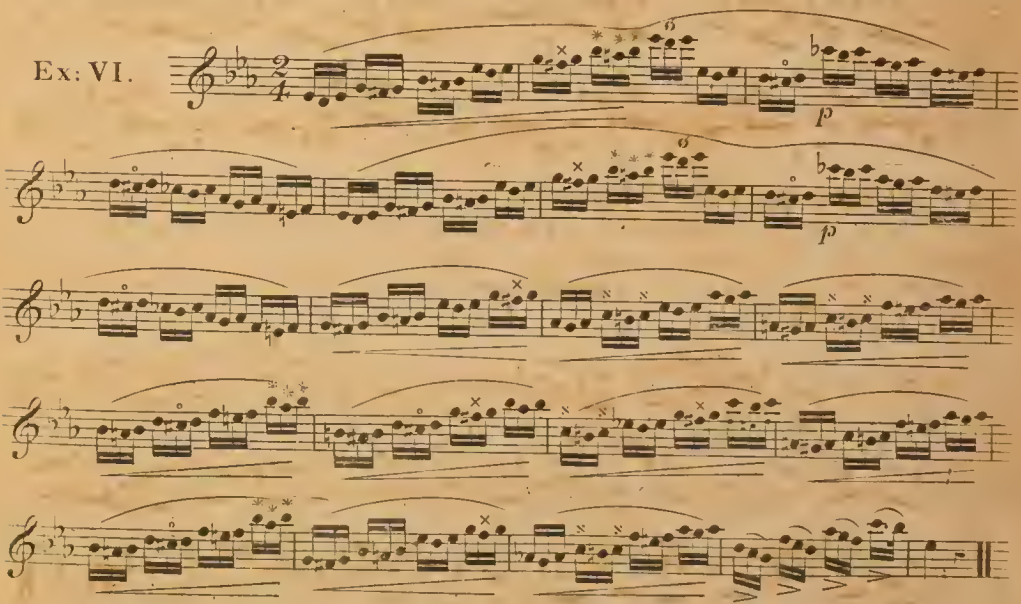
This Exercise will be found highly useful for gaining the power of forcing any marked Note. Be very careful to play in Tune, which is only to be done (when Notes are so suddenly blown strong) by a strict observance of the principles inculcated in page 1 of the 1st Book.

Ex: V.



Let the Articulation to the above Ex^s be varied.—

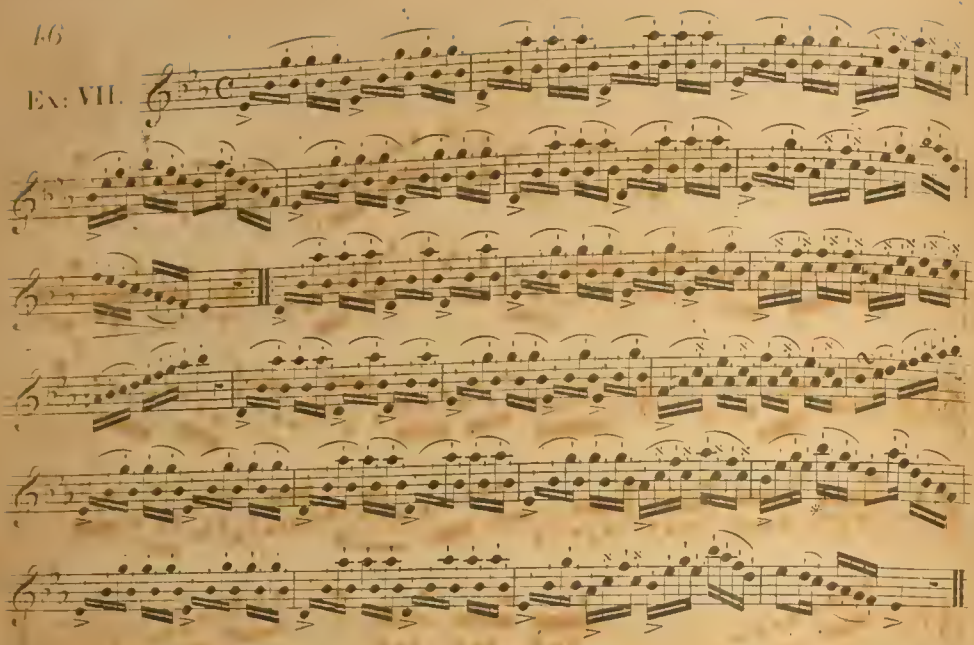
Ex: VI.



The above Ex^s is strongly recommended as an excellent study for the acquirement of the Author's system of Fingering.

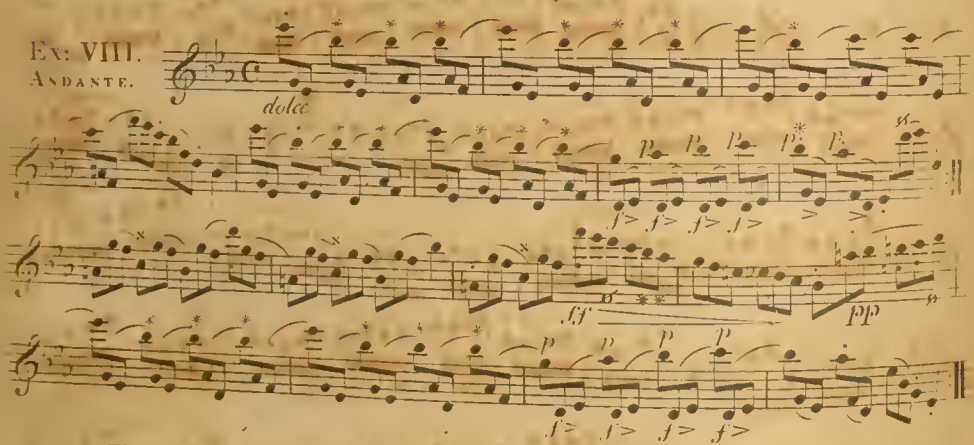
(NICHOLSON'S Preceptive Lessons N° 6.)

Ex: VII.



This Ex.e is intended to give a command of the A♭ and B♭ keys, and must be Double-Tongued throughout.

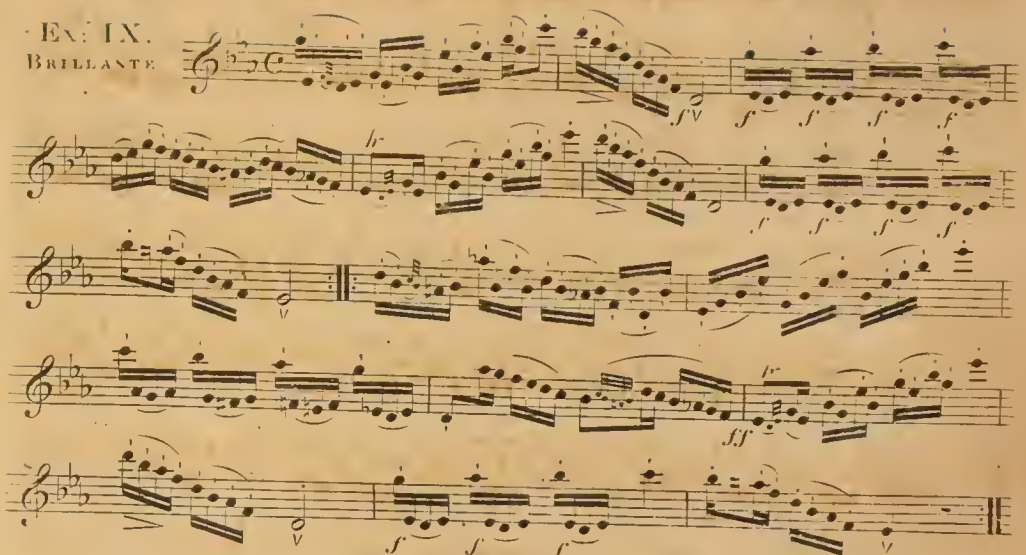
Ex: VIII.
ANDANTE.



This Ex.e is well calculated for the improvement of Tone. Let the lower notes be brought out firm, and the upper notes clear and distinct.

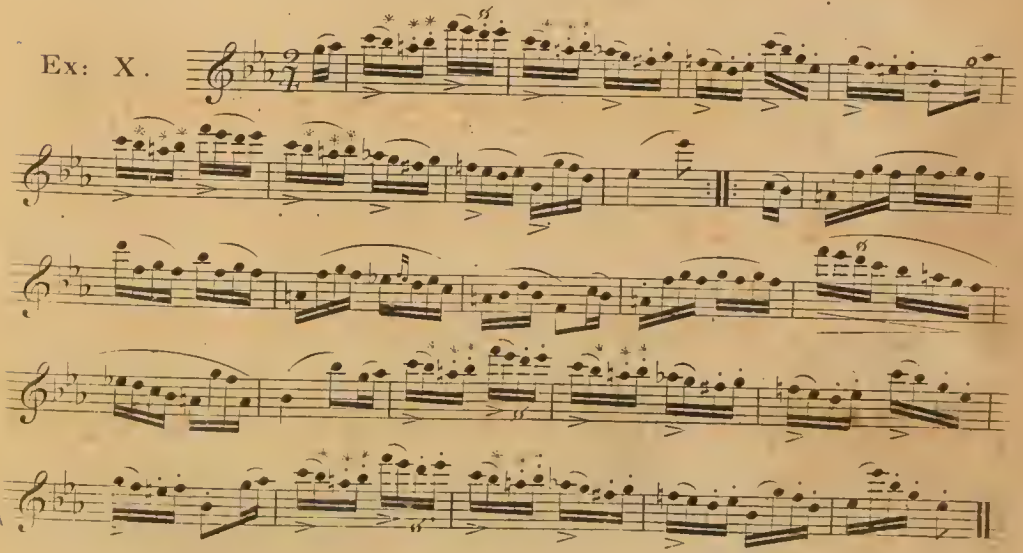
(NICHOLSON P[illegible] Lexton's N[illegible])

Ex: IX.
Brillante

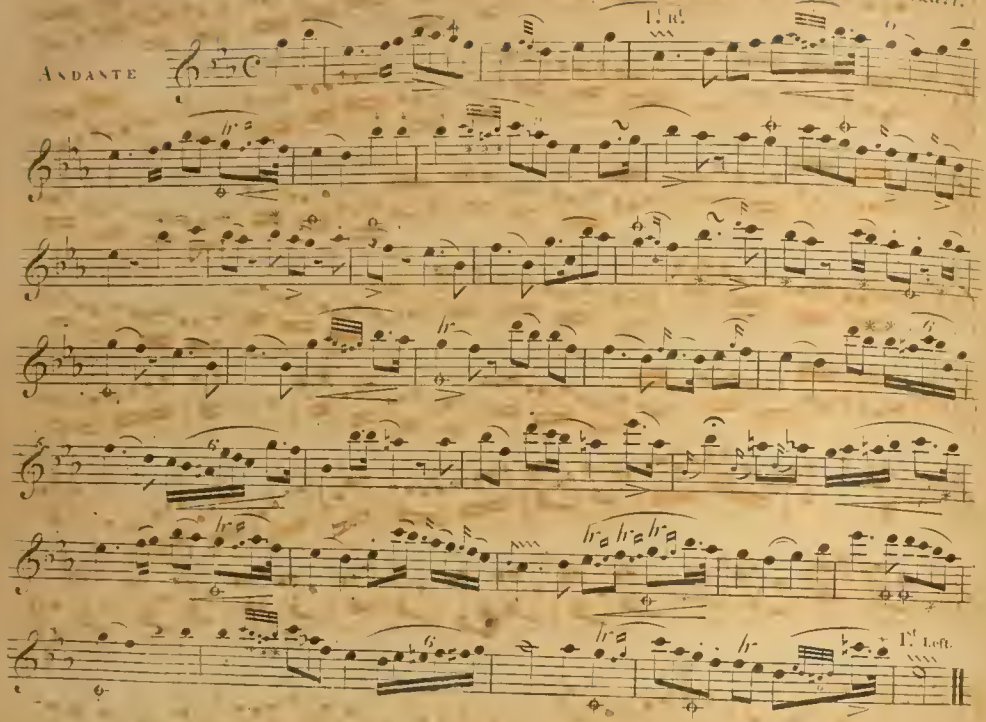


Let the full power of the Instrument be brought out in the practice of the above Ex.^s. The passages, if properly executed, are extremely brilliant.

Ex: X.

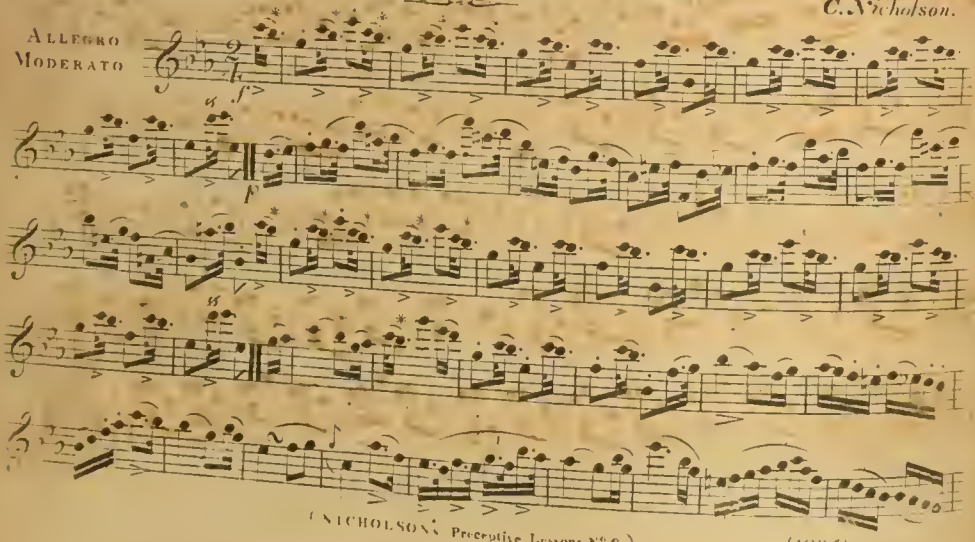


Mozart.

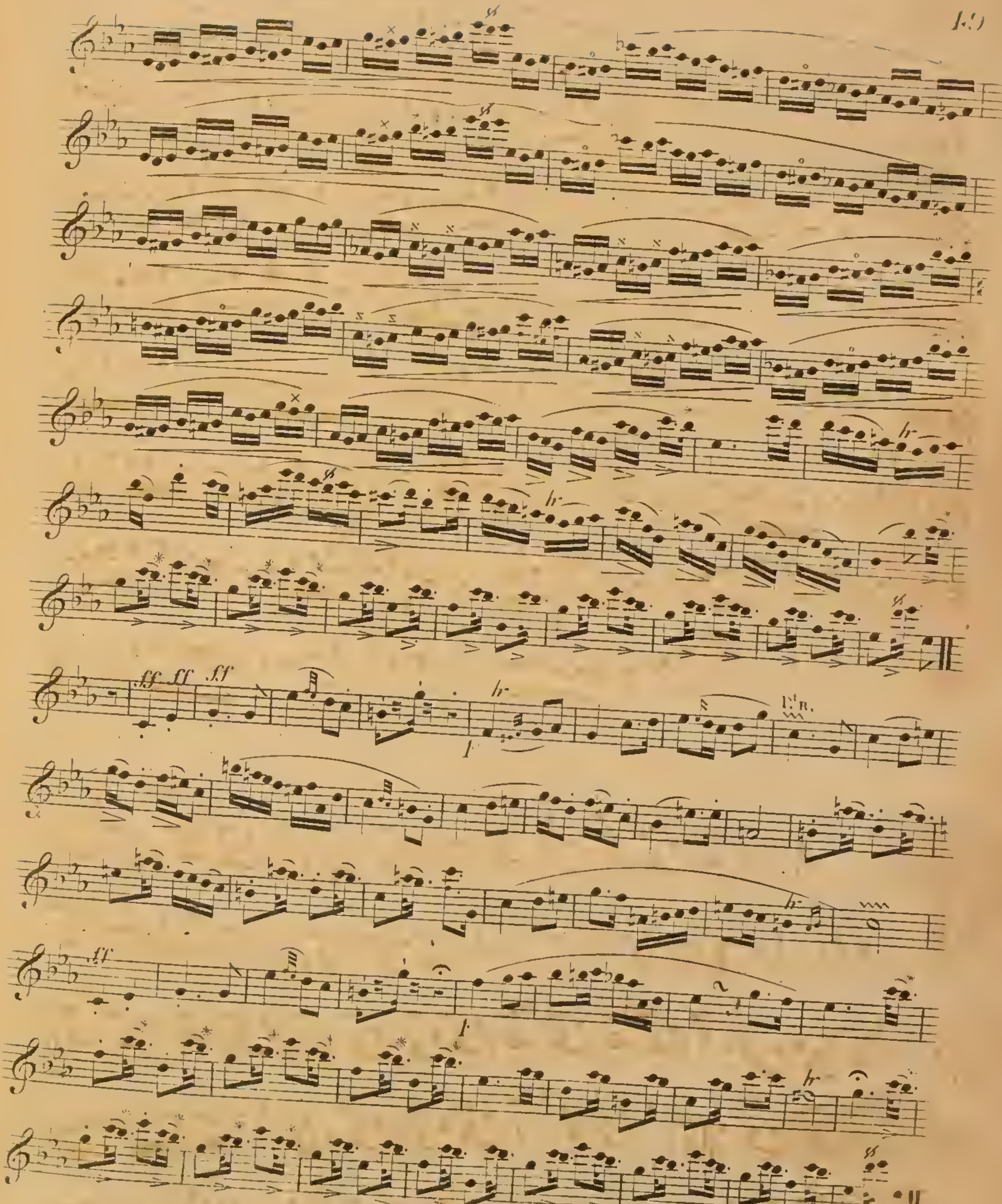


RONDO

C. Nicholson.



(Nicholson's Preceptive Lessons № 6.)

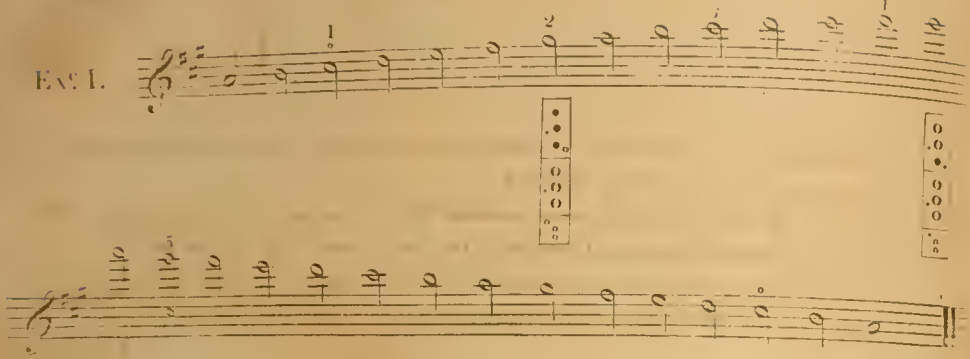


The following

SCALE of A MAJOR,

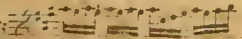
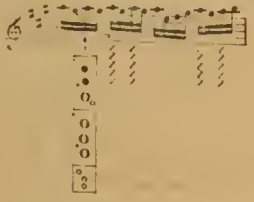
pre-supposes the Pupil to be master of the preceding Numbers of the Work.

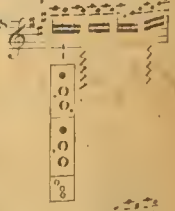
Ex.e I.



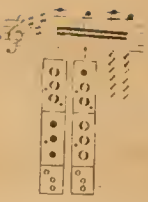
NOTES

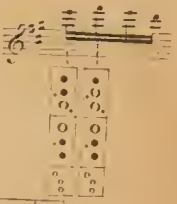
1. ..... For explanation of this mark, (o) see Page 20, Book 3.

2. ..... This Note will be improved by keeping up the F♮ key, which will also render the Flute less liable to be unsteady in the Hand. It *may* be fingered thus, but will be found imperfect, being much too sharp. There are passages (when played quick) which are difficult to execute, in consequence of having the 3d and little finger of the left hand to move together, such as the following:  to avoid such difficulty (in preference to adopting the latter fingering) the Author would play it as follows,  keeping up the G♯ key for every A, commencing with the 2d and moving the 3d finger of the left hand only.

3. ..... It is difficult to play a passage such as the following with the usual fingering, as it renders the Flute unsteady in the Hand. The Author would therefore keep the right hand in its original position, for the fingering of C♯, & merely alter the left, to produce the B, thus 

Or these Notes may be produced as the Harmonics of F♯ and E, thus this, however, is not so good in its effect as the method above.

The Author has often heard it when fingered thus:  but never by an Amateur, or Professor, who had any pretensions to play in Tune, the C being nearly a quarter of a Note too flat.

4 ..... It has always been considered difficult to pass quickly from upper E♮ to F♯, particularly on a Flute with the large holes. It will be perceived, however, that the difficulty is obviated by the following fingering, making an alteration of one finger only, to produce the 2d Note. 

The F♯, in the last passage, may also be fingered thus:

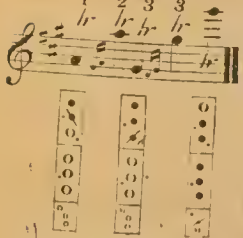
After having studied the above fingerings, apply them to the following Ex: which includes most of the difficulties complained of in the key of A Major.

Ex. II.

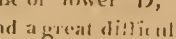
Here, however, it must be observed, that although the Author gives the easiest fingerings, he would be sorry to have them adopted when the passage is sufficiently slow to use the more correct fingerings marked in this and the preceding Numbers of the work.

5. ..... In descending from upper A, the G♯ should always be fingered as the middle C♯, thus, see Ex. 10.

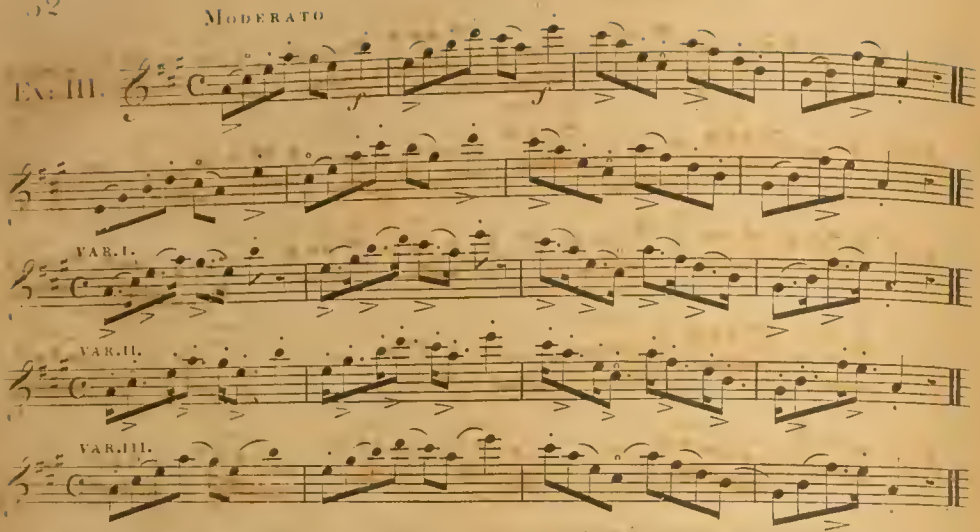
SHAKES.



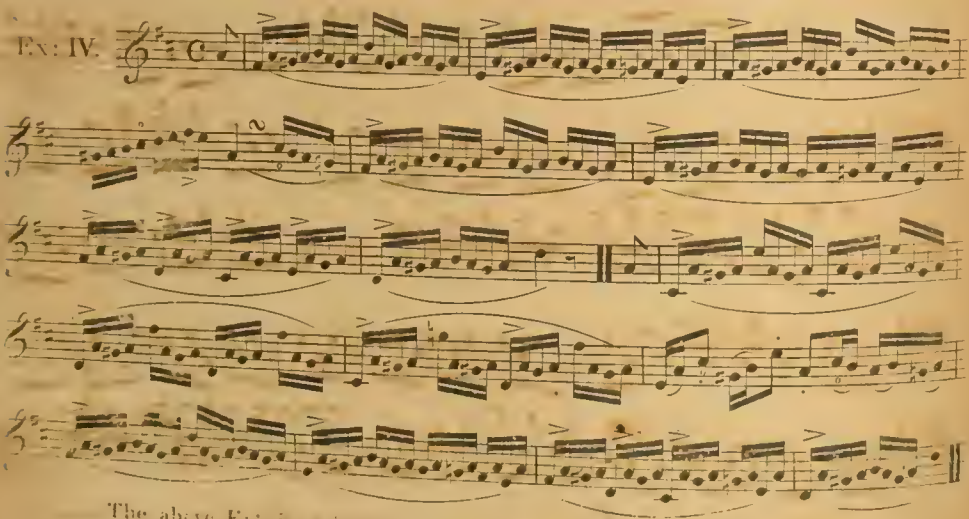
Note 1. ... If playing on a Flute with 7 keys, the Shake on lower A may be produced by fingering A, & shaking the long B key with the 1st finger of the R. H.; it is, however, not so perfect as the one marked above, the B being too flat.

Note 2. ... In addition to the fingerings named in Note 1, the middle A may be shook as the Harmonic of lower D, thus;  & as so many Amateurs find a great difficulty in shaking the fingers of the L. H. the Author feels confident the fingerings marked will be highly acceptable

Note 3. For the fingering of the Shake on G consult Note 2, annexed to the Scale.



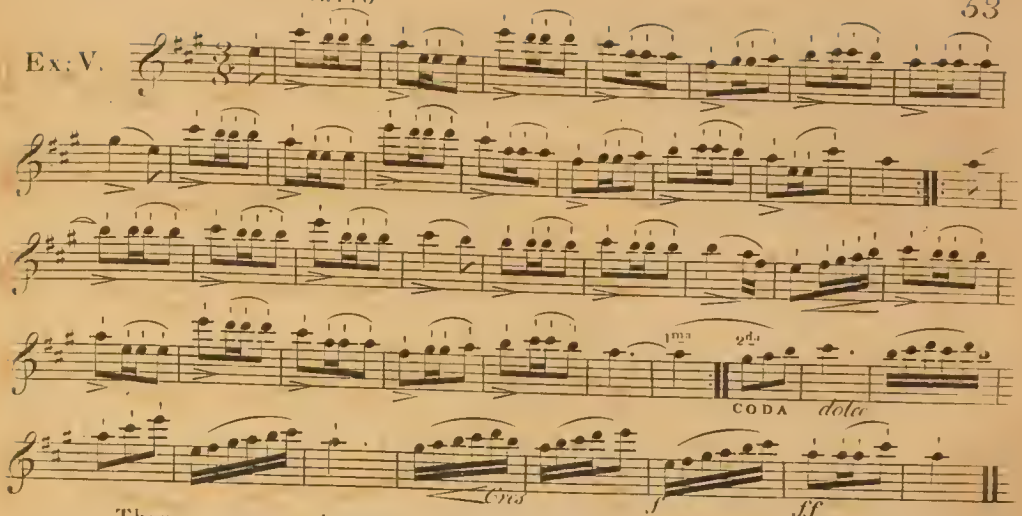
The few Variations to the above Ex.e are intended to shew how much the same Notes can be varied by Expression and Articulation. This could be carried to a much greater extent; but it is conceived that the above is sufficient to prove the necessity of attending to marks of expression and Articulation, to give an Author's intended effect to his Composition.



The above Ex.e is written expressly for the practice of the G♯ key: vari-ous Articulation.

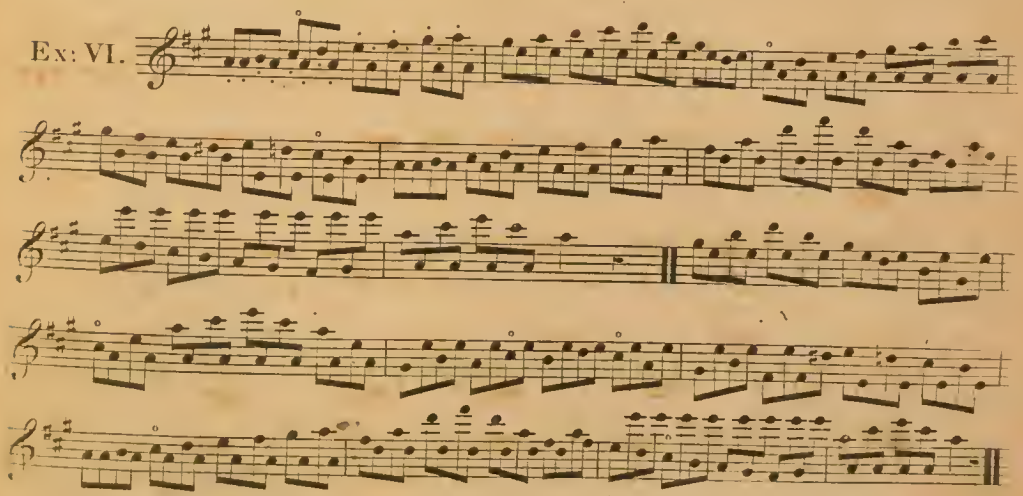
ALLEGRETTO

Ex: V.



There are many Amateurs who erroneously think the articulation of Double Tongueing only applicable to very quick and continued passages; in consequence of this, their Tongue and fingers seldom move together in any others, which is the cause of that confused and inarticulate effect so often complained of. The above Ex.e is written to obviate this difficulty and render the Tongue more independent of the fingers than is generally supposed requisite.

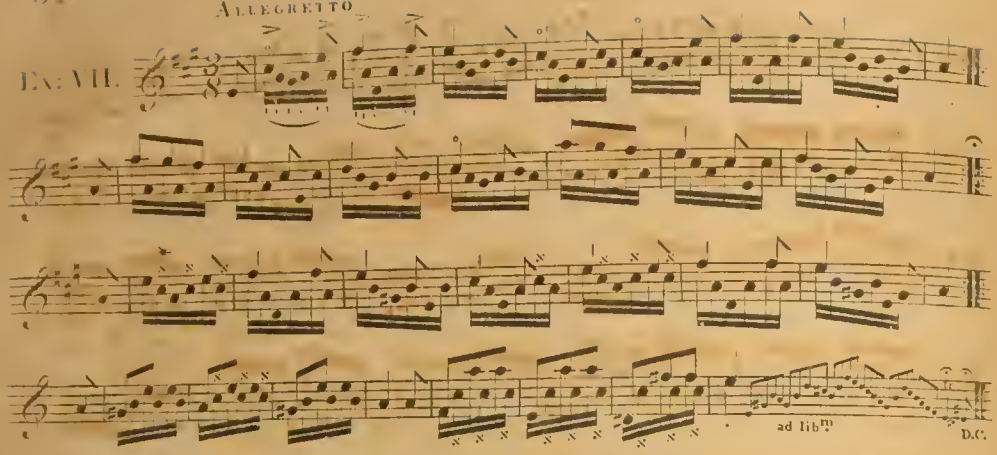
Ex: VI.



Strike each Note of the above Ex.e as strong as possible, and let there be a strict observance paid to the Tone, which must be firm and steady. This will be found an useful study to give flexibility to the Lips.

Allegretto

Ex: VII.

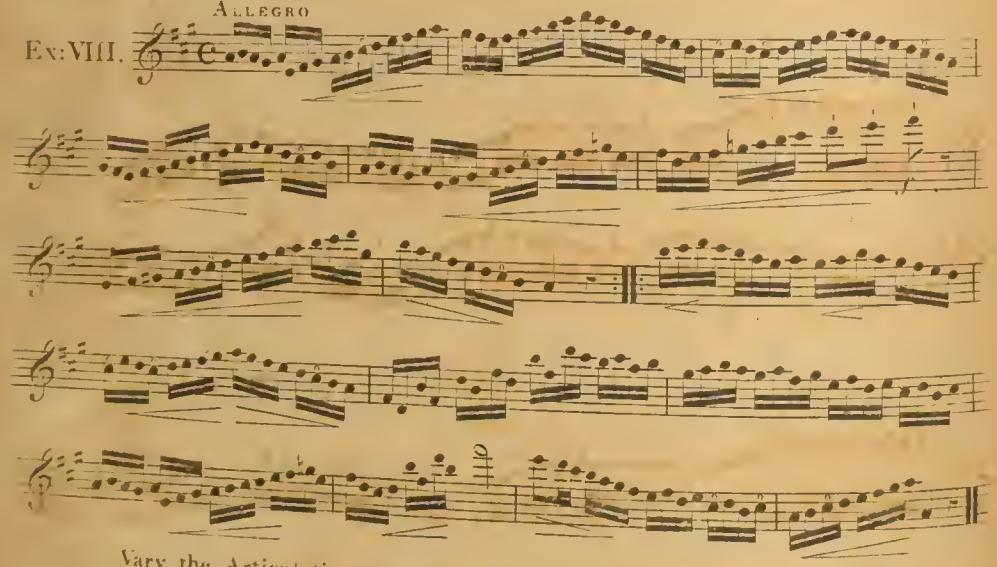


* For explanation of this mark, (*) see Page 30, Book 4.

In the above Ex. the Author has marked the Air in Crotchets and Quavers, which Notes ought to be particularly forced, the others forming an Arpeggio Accomp.t, which, in strength of Tone, should be subservient, that the Melody may be distinctly heard. This, if executed as intended will have the effect of two Flutes.

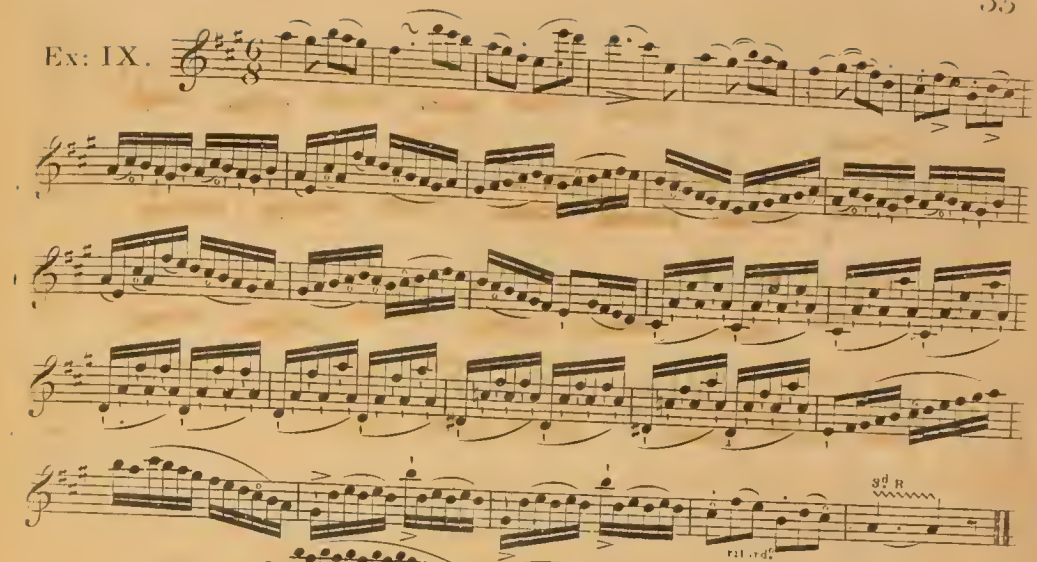
Allegro

Ex: VIII.

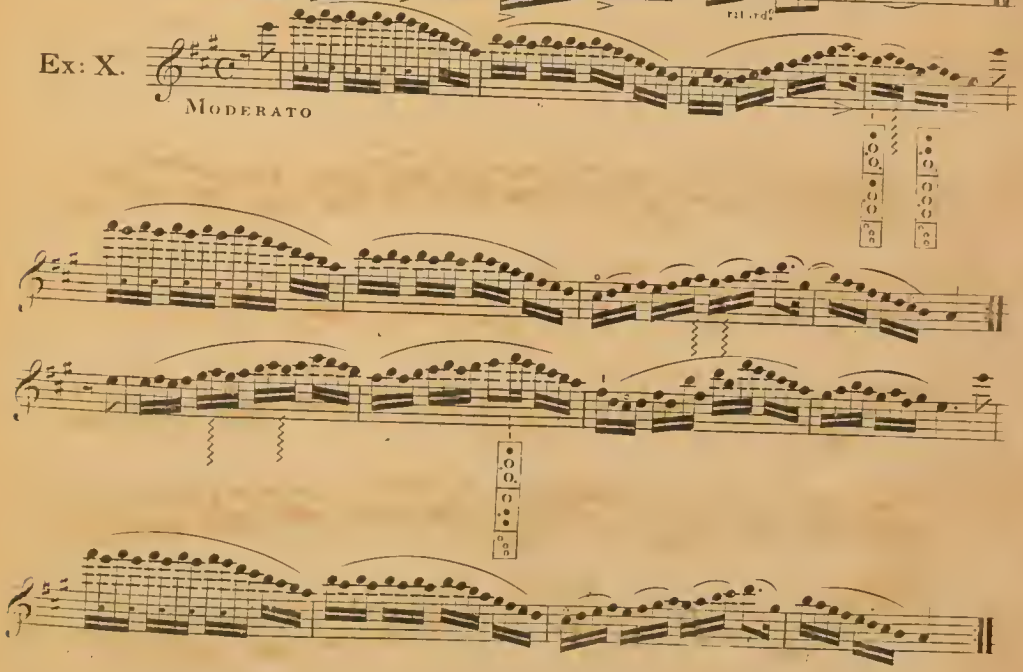


To ex.s Vary the Articulation to the above Exercise, and as it ascends, increase the this has generally a good effect.

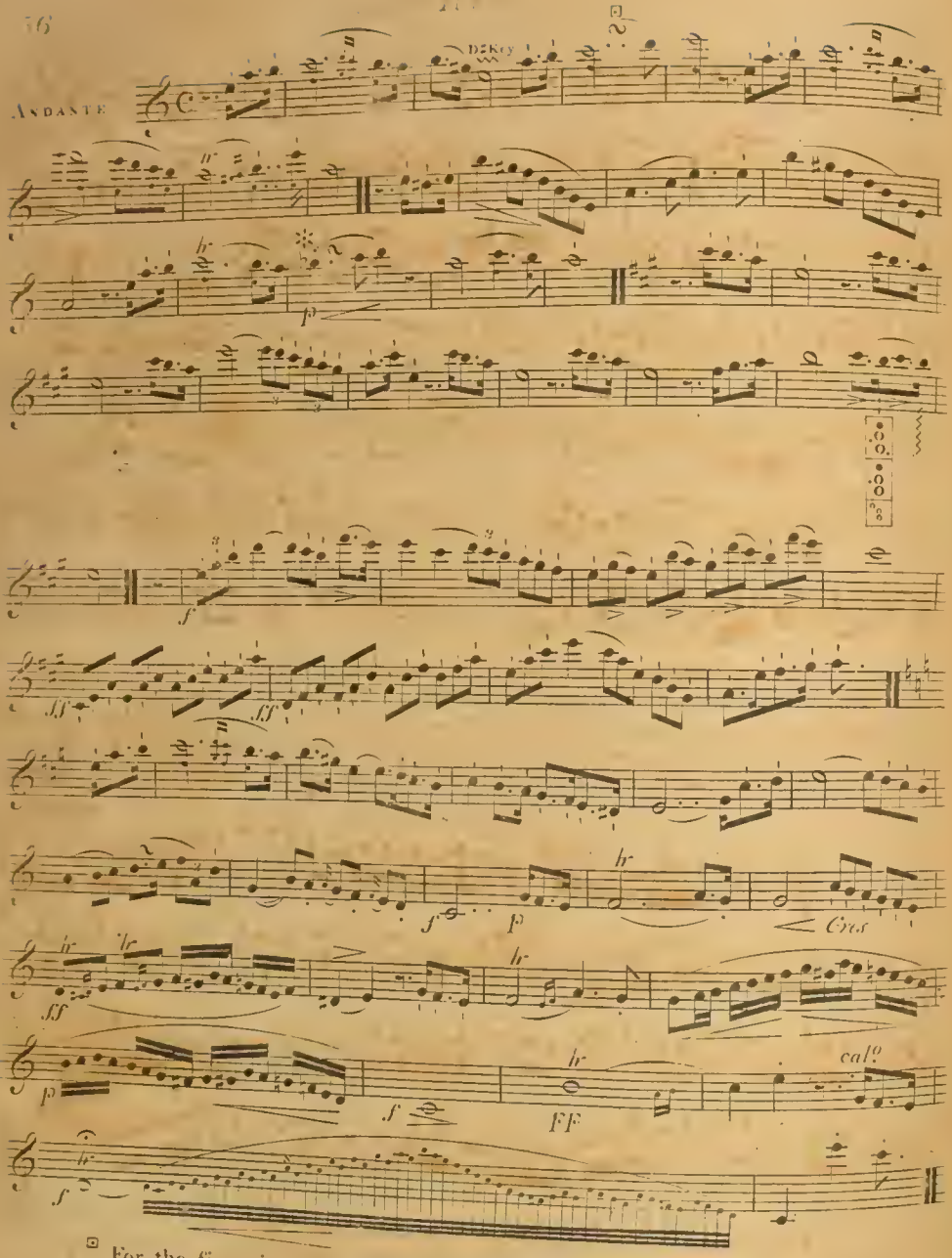
Ex: IX.



Ex: X.

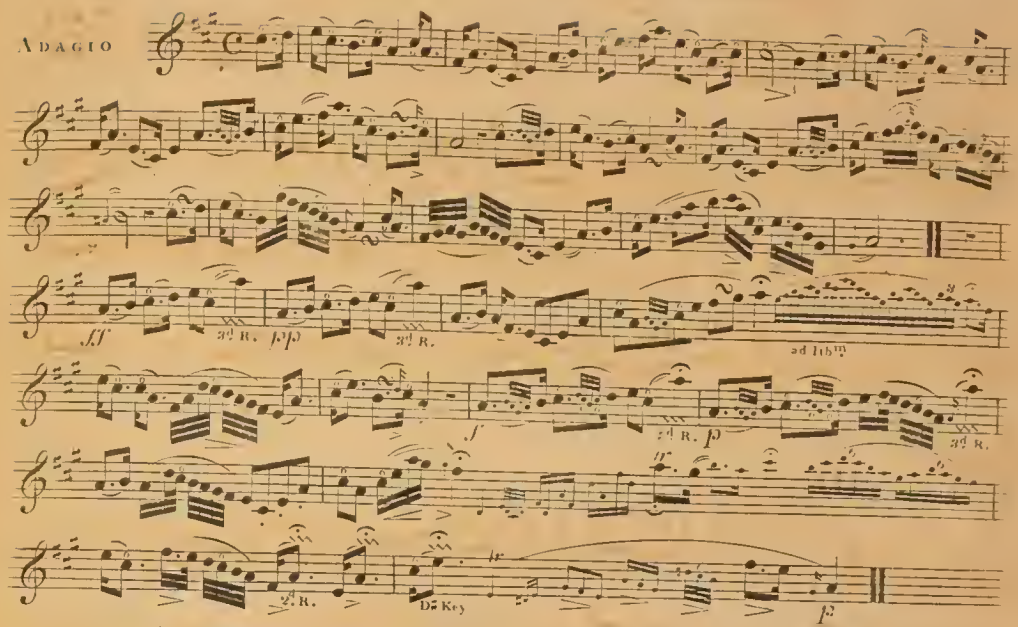


Practise the above Ex: very slow, until the fingering is perfectly established; this will save the Pupil a great deal of subsequent trouble.



⊡ For the fingering of this Turn, see Page 28, Book 4.

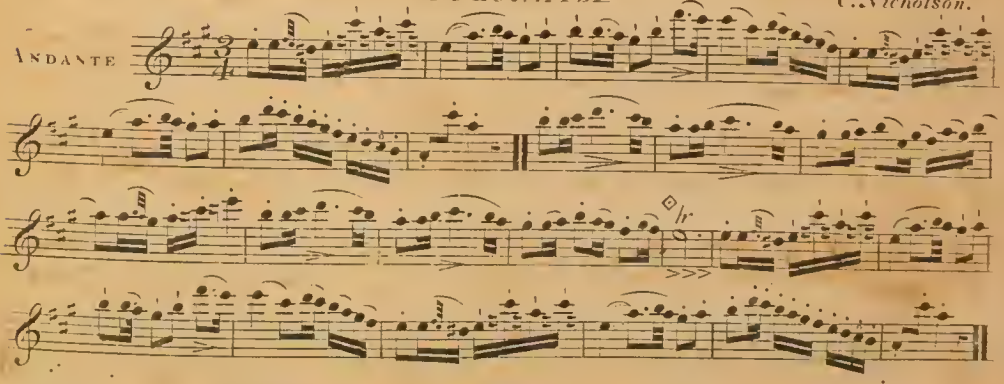
✻ For an explanation of this mark, (×) see Page 25, Book 4.



All Embellishments ought to be executed as much in the free, or *ad libitum*, style as possible; and as they are always considered subservient to the Melody, it is generally advisable to play them in a subdued Tone, making *sweetness* their predominant Character. This observation will particularly apply to those introduced in the above beautiful Air, the Expression marked to which the Author wishes his Pupils strictly to observe.

POLONAISE

C. Nicholson.

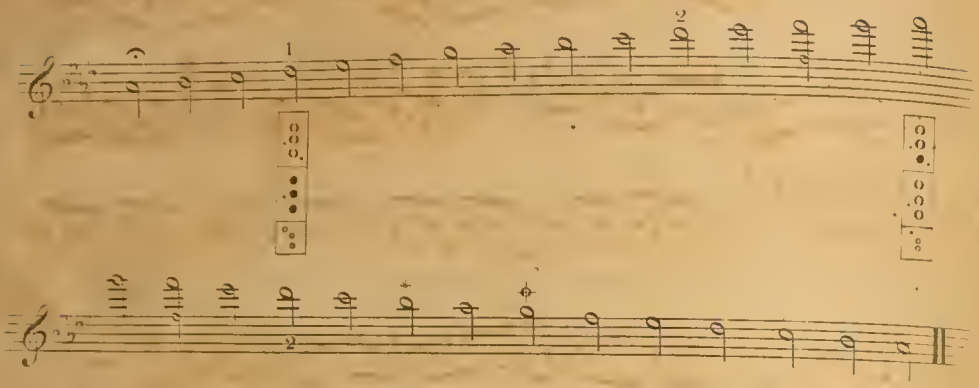


The Author has been anxious to elucidate most of the difficulties in the beautiful and brilliant key of which this № treats; fully confident that a perfect knowledge of it will render all subsequent Sharp keys comparatively easy.

◇Accent this Shake as if written thus

SCALE of A♭ MAJOR

presumes the Pupil to be familiar with the preceding Numbers of the Work.



NOTES.

1. It will be perceived that the Fingering of middle D♭ is the same as for C♯ on the common Flute, with only one key. With this Fingering, the Note is perfect: but if erroneously produced, by the best Fingering for C♯, (see Scale of D Major) it will be nearly a quarter of Tone too acute for the D in this key.

For the same reason, the proper fingering for D♭ would be too flat for the C♯ in Sharp keys; and hence it appears that although the C♯ and D♭ are generally considered by most Amateurs as being the same note, yet this is really not the case, and it is therefore absolutely necessary that they should be produced by different Fingerings.

If playing the ascending Scale, and the C♮ made thus, [•○•|•••|...] (which is decidedly the best, when the passage is sufficiently slow to admit of it,) the D♭ ought to be produced by moving the Left Hand only, leaving the Right in the following [○○○|•••|...] position.

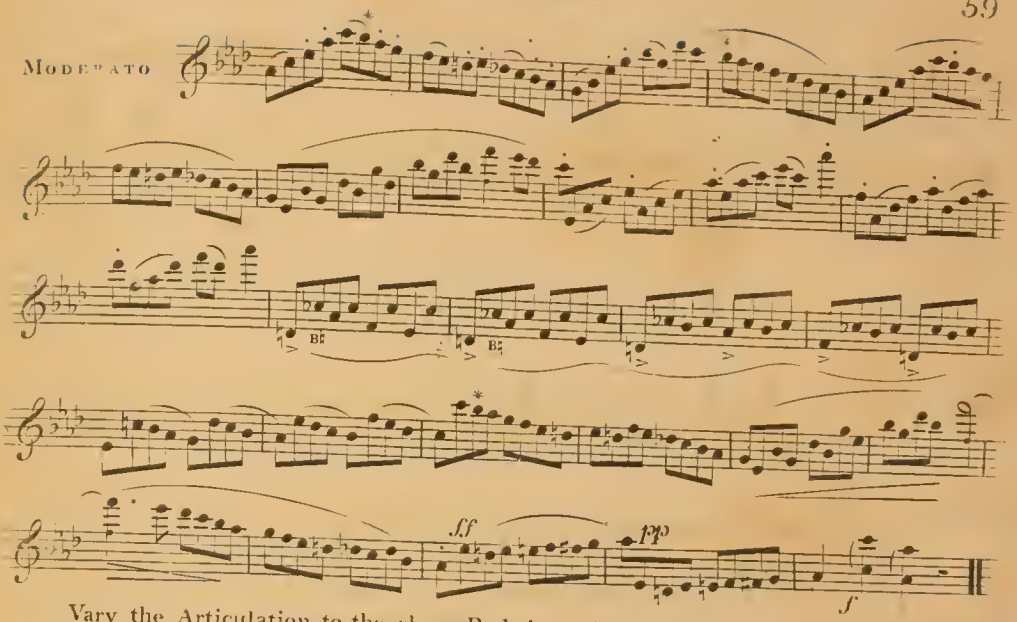
2. The upper D♭ is produced as the middle, and may with good effect, (when the C♮ precedes it and is fingered as the Harmonic of F♮) be produced as the Harmonic of F♯.

When a Turn is written thus, (in the key of which this No treats) the upper Octave may not only be played as the first, but also by fingering the small notes in the following passage, as taught in the course of the Work.

It is scarcely necessary to observe, that the lower D♭ can only be fingered as the lower C♯.

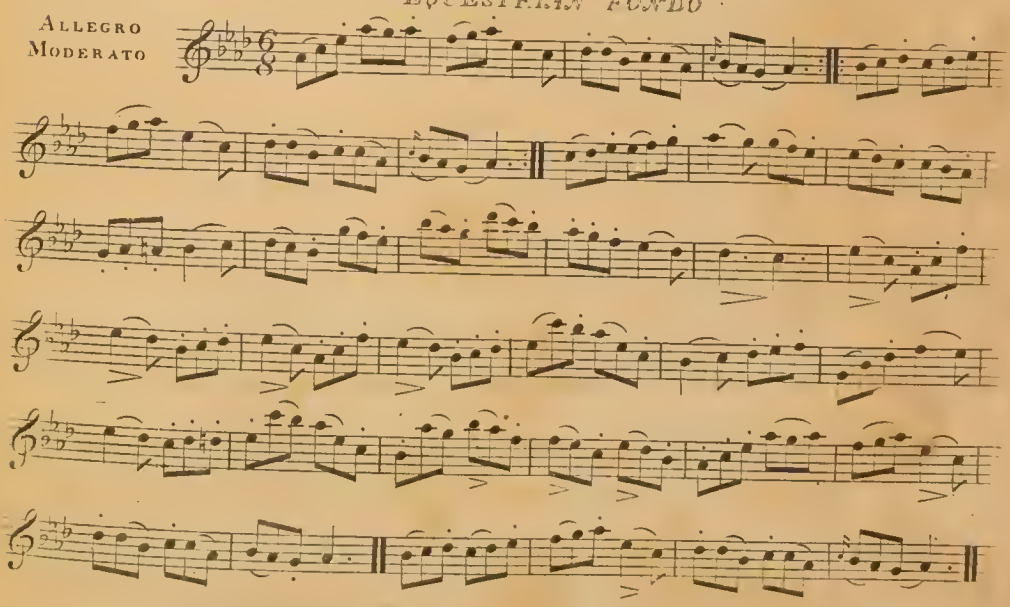
SHAKES on A♭.

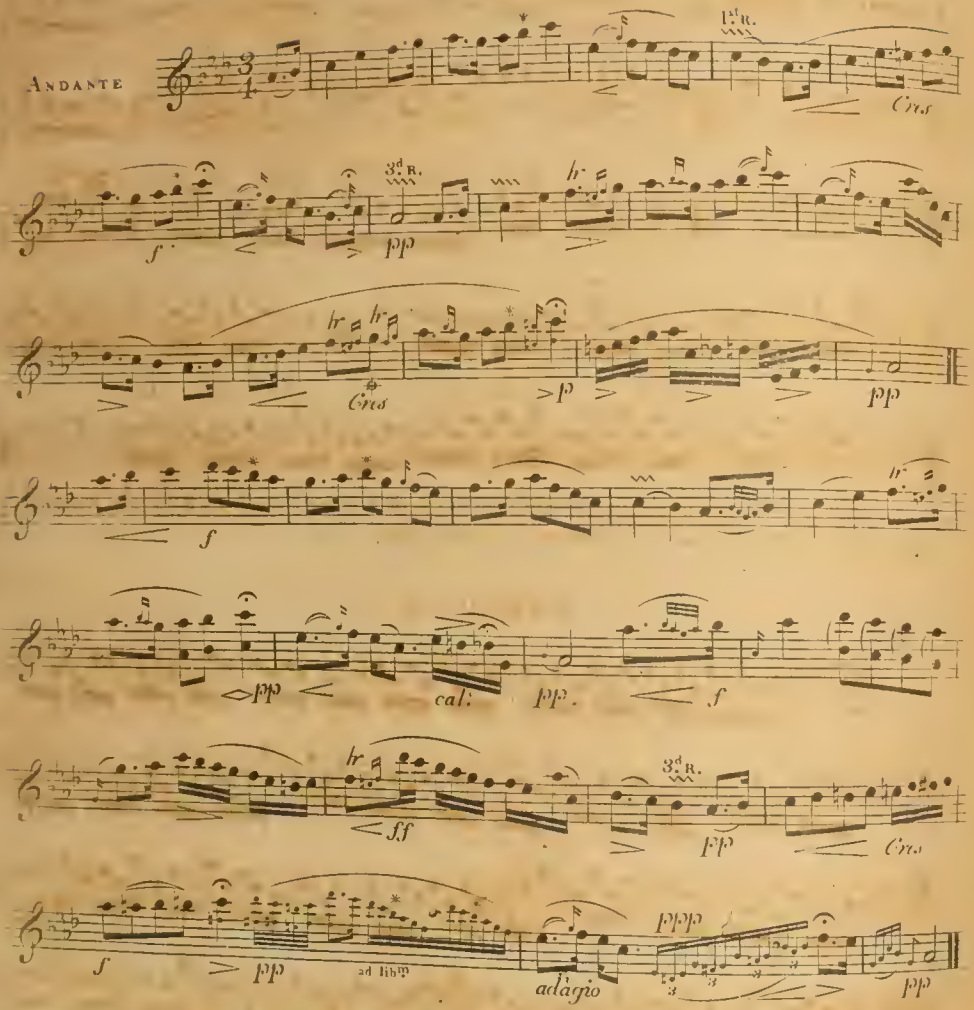
Both fingered thus [•••|○○○|○○○]



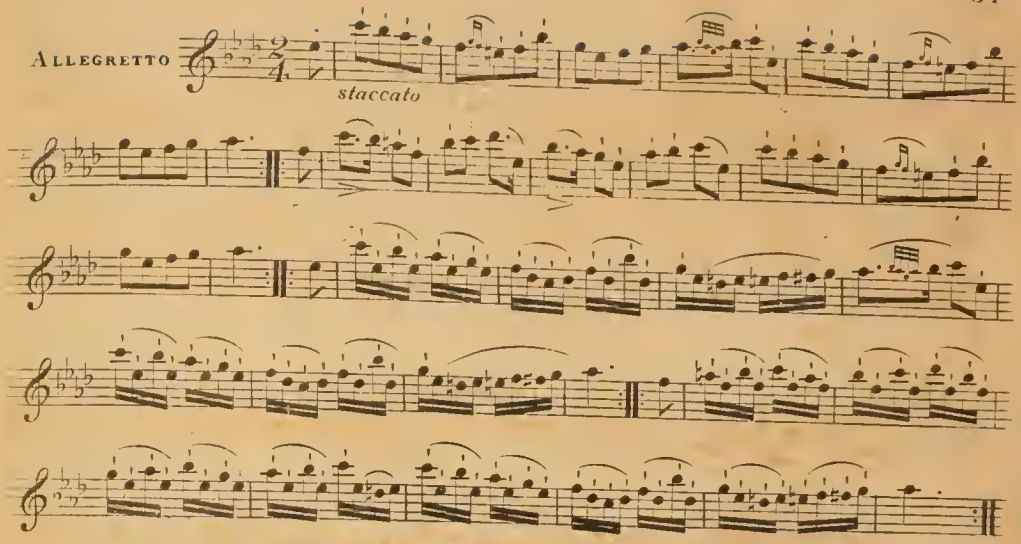
Vary the Articulation to the above Prelude, and let it at first be practised very slow, with a strict observance to Tone.

EQUESTRIAN RONDO



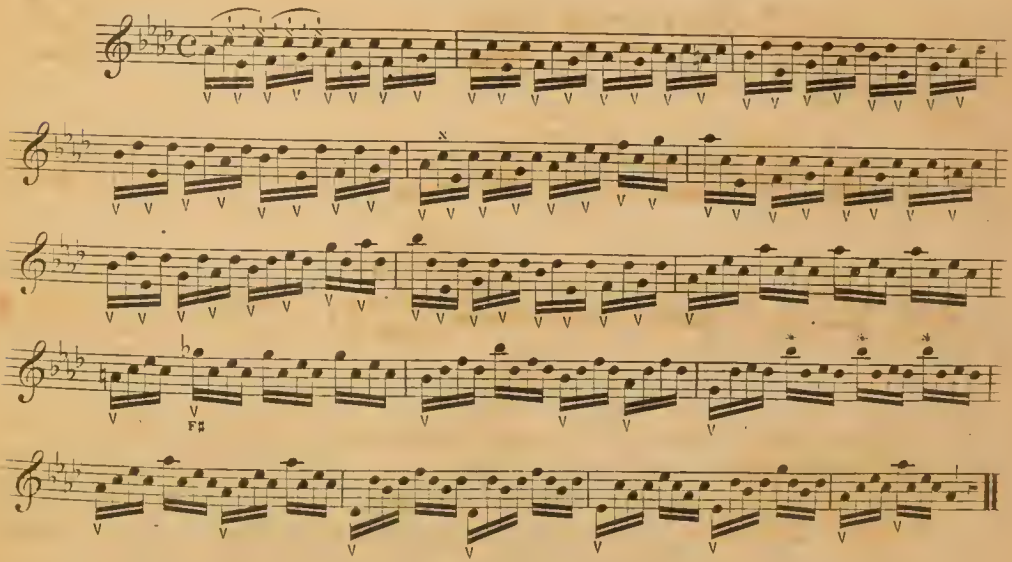


The more *ad libitum* the above well-known and beautiful Air is played, the better will be the effect; and as all Embellishments lose their character, unless performed with ease and freedom, they should be practised, not only 'till a servile attention to the copy is unnecessary on the part of the pupil, but 'till he has acquired a correct idea of the STYLE in which they ought to be executed.



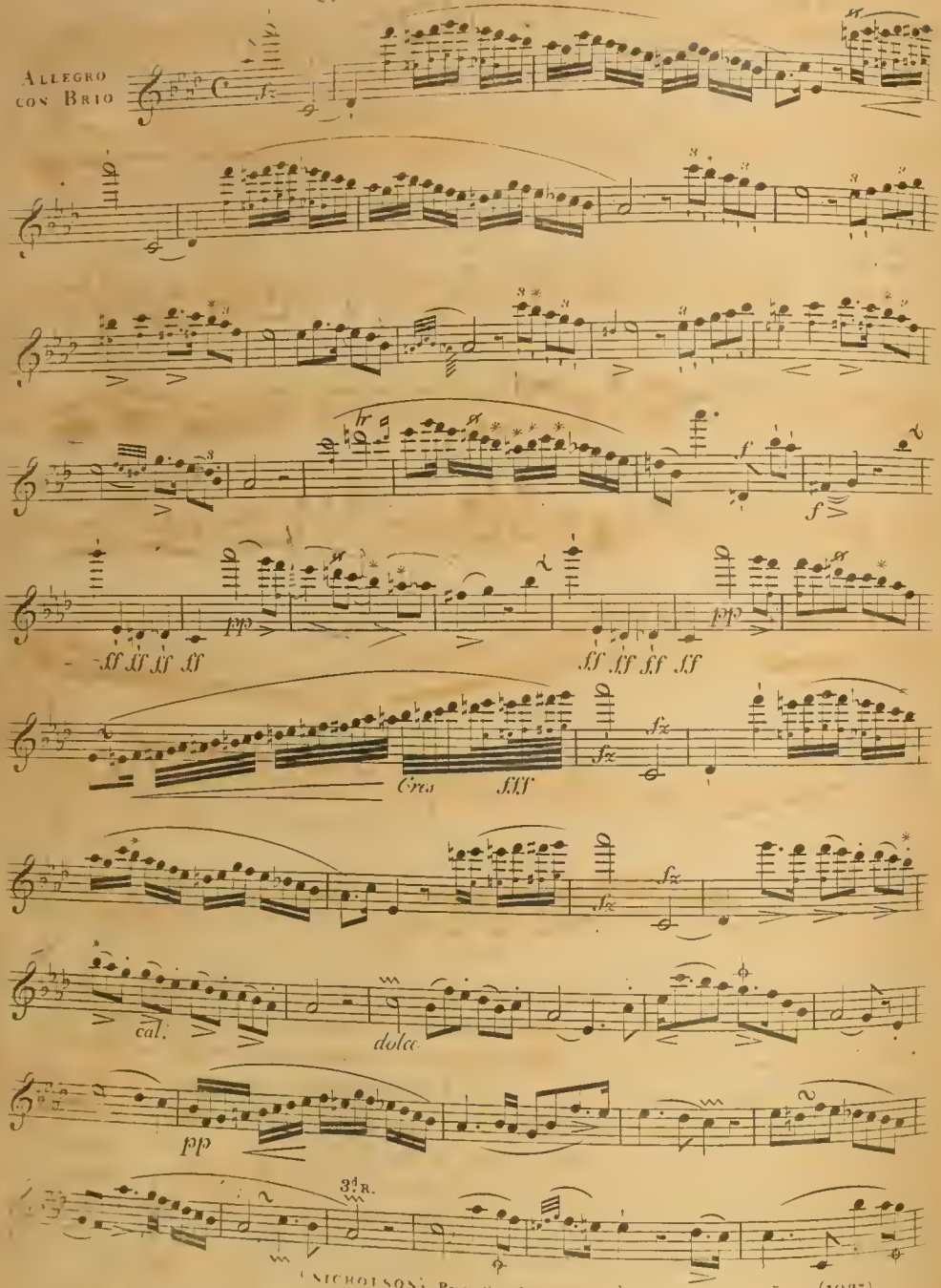
The above is the Subject and last part of a Rondo performed by the Author at one of the Covent Garden Oratorios, season 1821. —

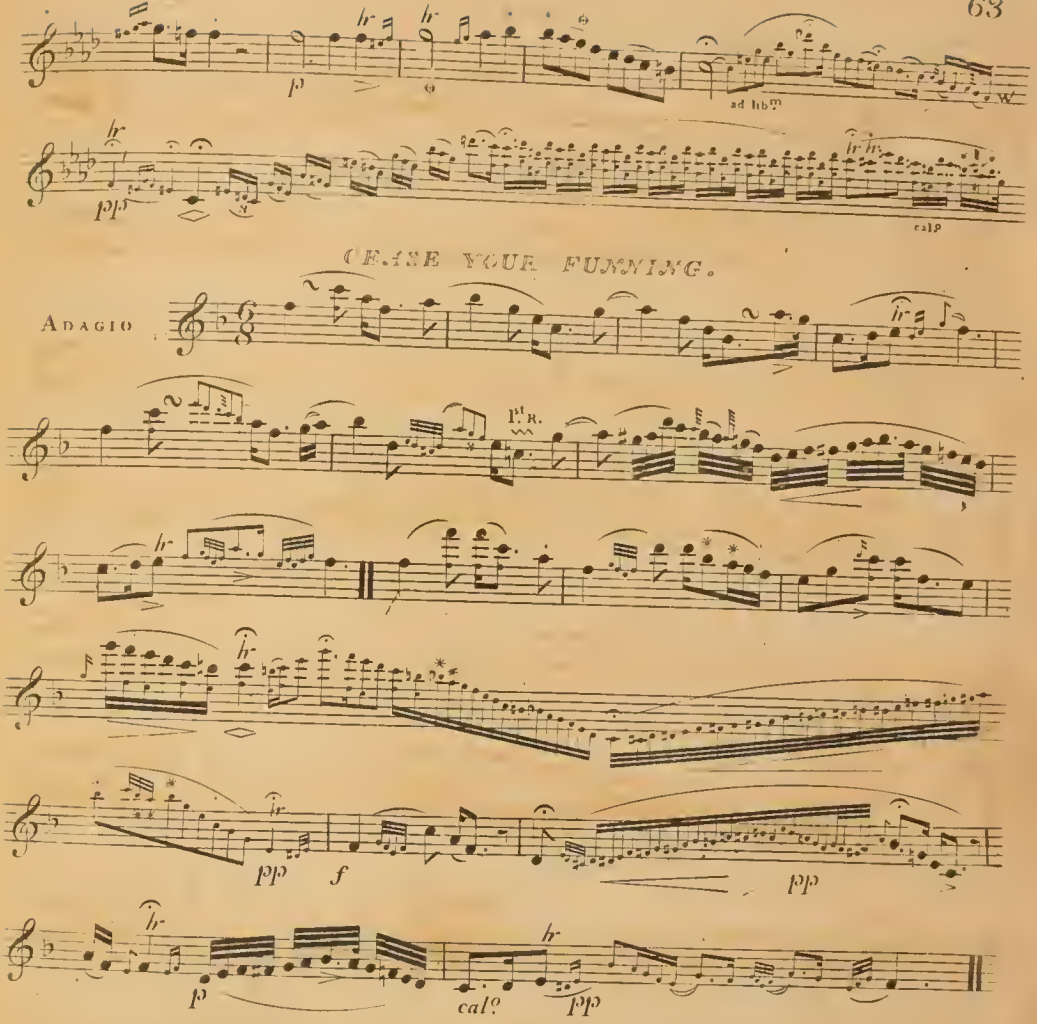
PRELUDIO.



This Ex? will be found an excellent Study for the Articulation of Double Tonguing. The Notes which have this mark (V) attached to them are intended to be struck as firmly as possible.

POT POURRI.

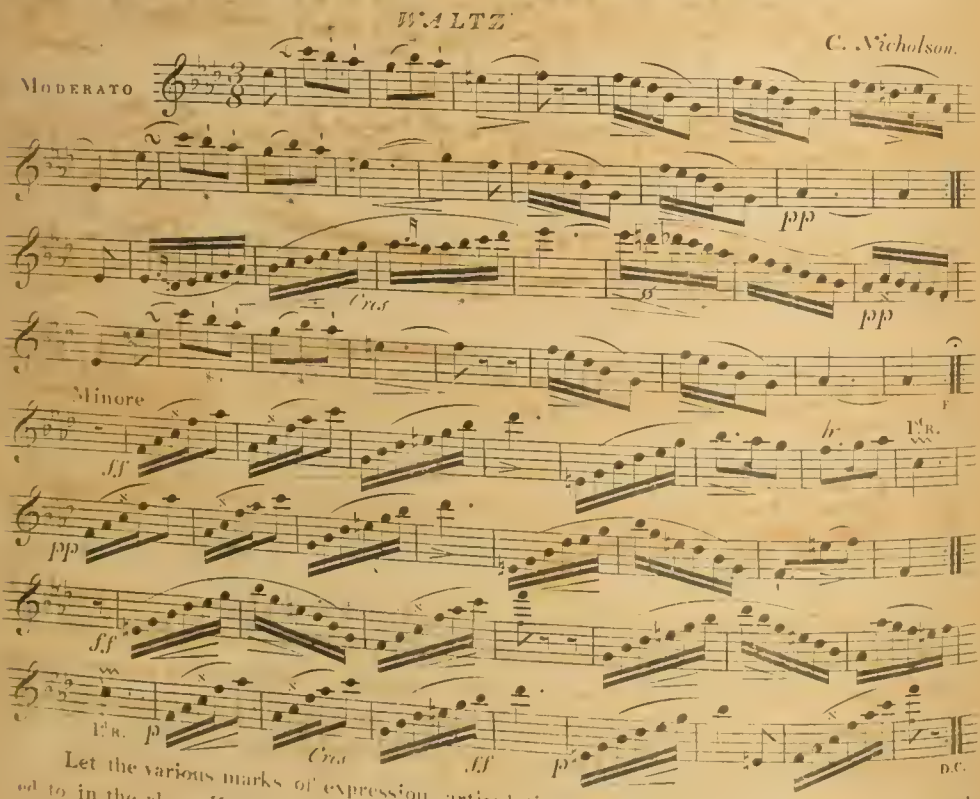




Although never before published, the foregoing Introductory Movement and Air may be remembered having been performed by the Author at many of the Public Concerts, in London and elsewhere. The Introduction is an excellent Study, and if strict observance be paid to the Fingerings, will be found brilliant without being very difficult: the latter, being in the key of F, would not have found a place in this N.º if it had not always succeeded the performance of the first movement, — and as it has on every occasion been honored with the approbation of the audience, and may consequently appear, in the Piece, with a Piano Forte Accompaniment, it is written as nearly as possible as the Author has been accustomed to play it.

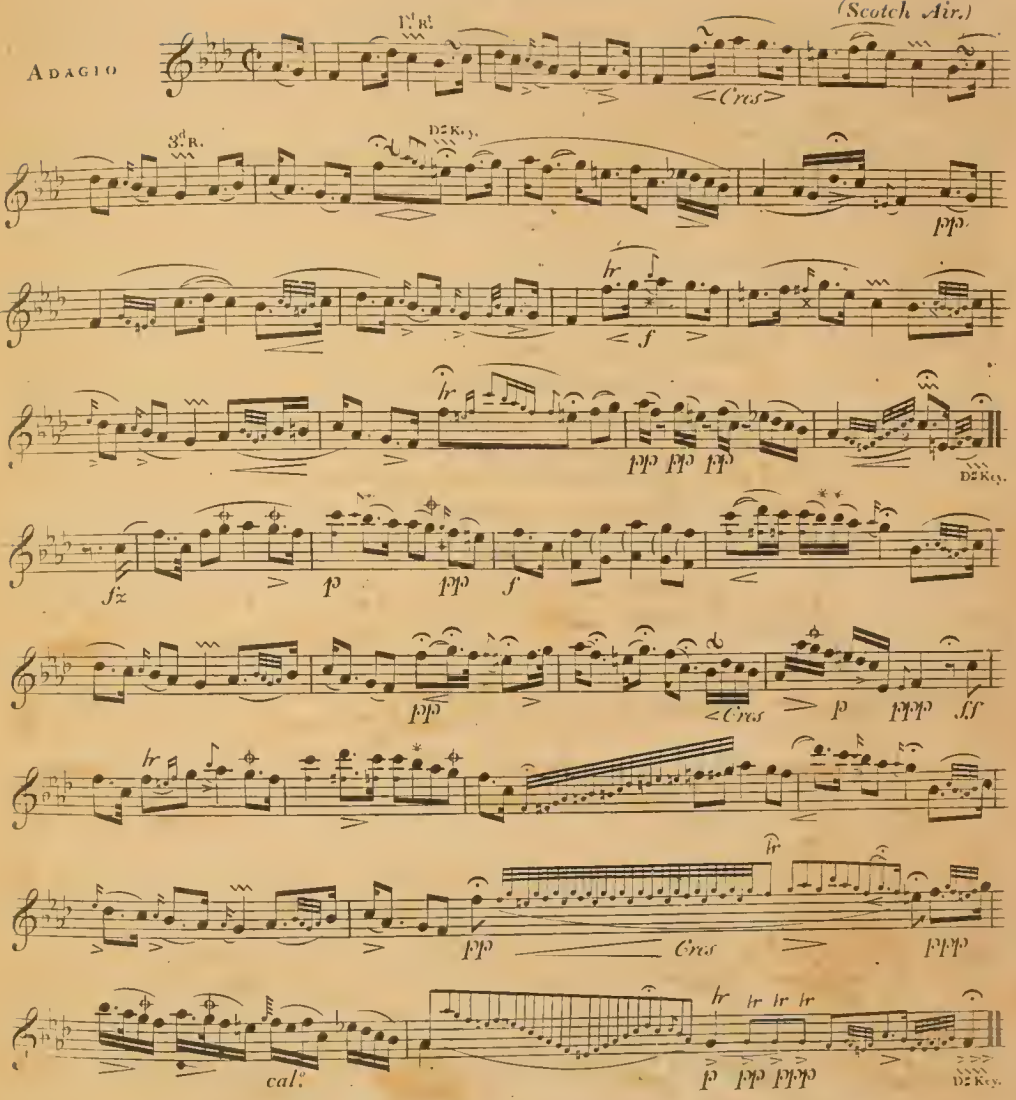
The Author begs to observe, that he considers the Key exemplified in the present Number, as perhaps the most beautiful of which the Flute is capable; and that although four Flats appear in the Signature, it is much less difficult of execution than is generally imagined. In the course of his Teaching he has often found that the chief difficulty complained of, has been in reference to the D♭ which inexperienced performers are apt to play Natural instead of Flat; but this, he is convinced is merely the effect of habit for as the Fingering of D♭ is extremely easy, he has almost invariably found that no sooner has a Pupil acquired a correct knowledge of the Scale, than he has been able to execute any passage in this Key with nearly as much facility as if written in any one of those already treated in the progress of the work.

As, therefore, the Key of A♭ Major is so great a favorite with the Author, and is seldom employed in Compositions for the Flute, he has been anxious to render this Number as interesting as possible; and in order to induce practice, — instead of Exercises of his own composition, — has rather preferred giving such popular Airs as have from their acknowledged beauty of melody, long been established in public favor, conceiving them best calculated to insure the pupil's practice, and from their presumed familiarity to his ear to *cheat* him into a knowledge, and consequent admiration, of this very beautiful key.



Let the various marks of expression, articulation and fingering be particularly attended to in the above Waltz.

(Scotch Air.)

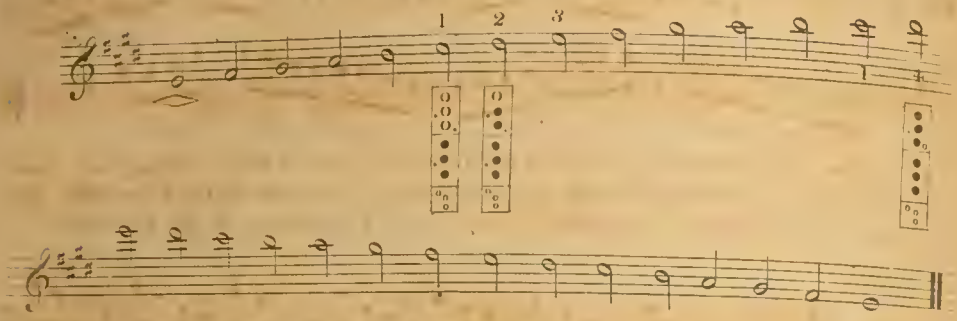


The beautifully pathetic Air of "Roslin Castle" having been received at the Oratorios of Covent Garden and Drury Lane Theatres with the most enthusiastic applause & been rapturously encored at both places, the Author has endeavoured to preserve the Embellishments &c exactly as he performed them on those occasions, and begs that the particular marks of Fingering and Expression may be carefully observed.

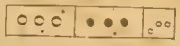
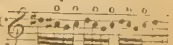
The following

SCALE of E MAJOR

presumes the Pupil to be previously acquainted with the former Numbers of the Work.



NOTES.

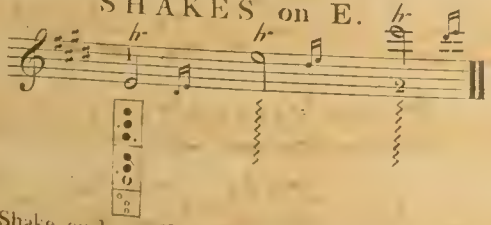
1 ..... In this key, the C♯ must be fingered thus  but blown sharper than for D♭: and as the next note, D♯, (the 7th of the key) requires to be as acute as possible, this fingering for the C♯ will be the most perfect. — Admitting the C♯ to be in Tune, when fingered with the long key (See Scale of D Major, Book 3,) still such fingering cannot be recommended in this key: for in all quick passages the transition from C to D ascending, or from D to C descending, becomes thereby so difficult, as to be almost if not intirely impracticable, as a trial of the following few Notes will sufficiently prove  The fingering for the C♯ marked in the above Scale is therefore the easiest and best.

2 ..... The only difference between the Fingering of D♯ and E♭, is, that the 1st finger of the Left Hand must be raised for the former, by which it becomes sharper than the E♭.

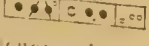
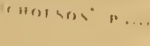
3 .....On many Flutes, the E, in this key, will be too sharp with the D♯ key up.

4 ..... It has already been observed that the D♯ in this key ought to be blown more acute than E♭; — the upper D♯ will therefore be improved by fingering it as the latter note, with the addition of the G♯ key being raised, as marked in the Scale.

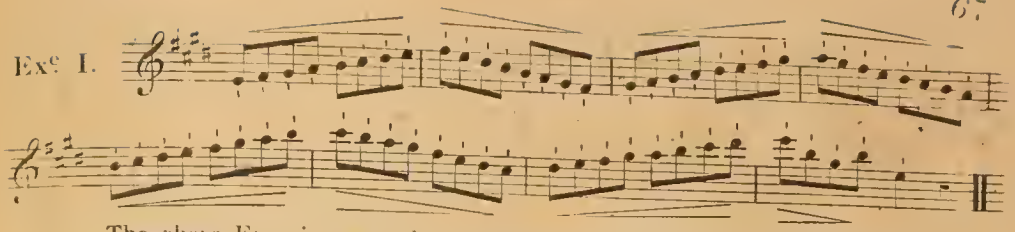
SHAKES on E.



1 ..... The Shake on lower E is often produced by shaking the 2d finger of the Right hand, instead of the 1st; but the F♯ being too flat, the Shake cannot be so brilliant as by the above fingering.

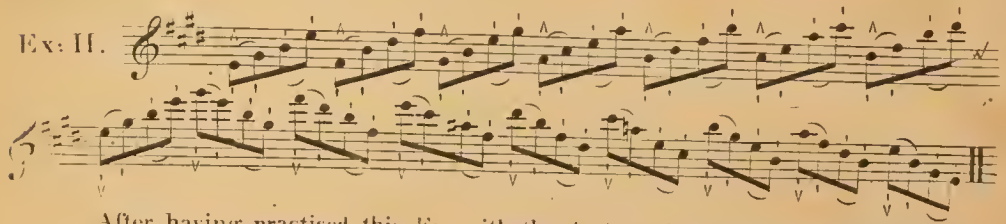
2 ..... There are various ways of Shaking the upper E; it is perfect and easy to produce on a Flute with large Holes, thus  but on others it may be played thus,  or thus

Exº I.



The above Exercise must be practised very slow at first, striking each Note as distinctly as possible: having accomplished this, increase in quickness until the passage can be played with rapidity, and a strict observance of the Articulation.

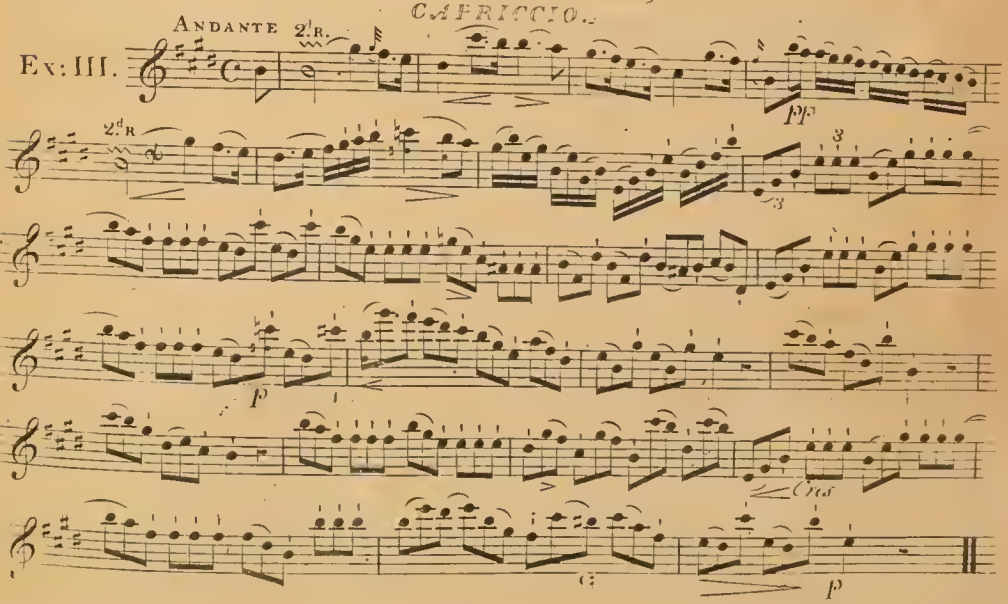
Ex: II.



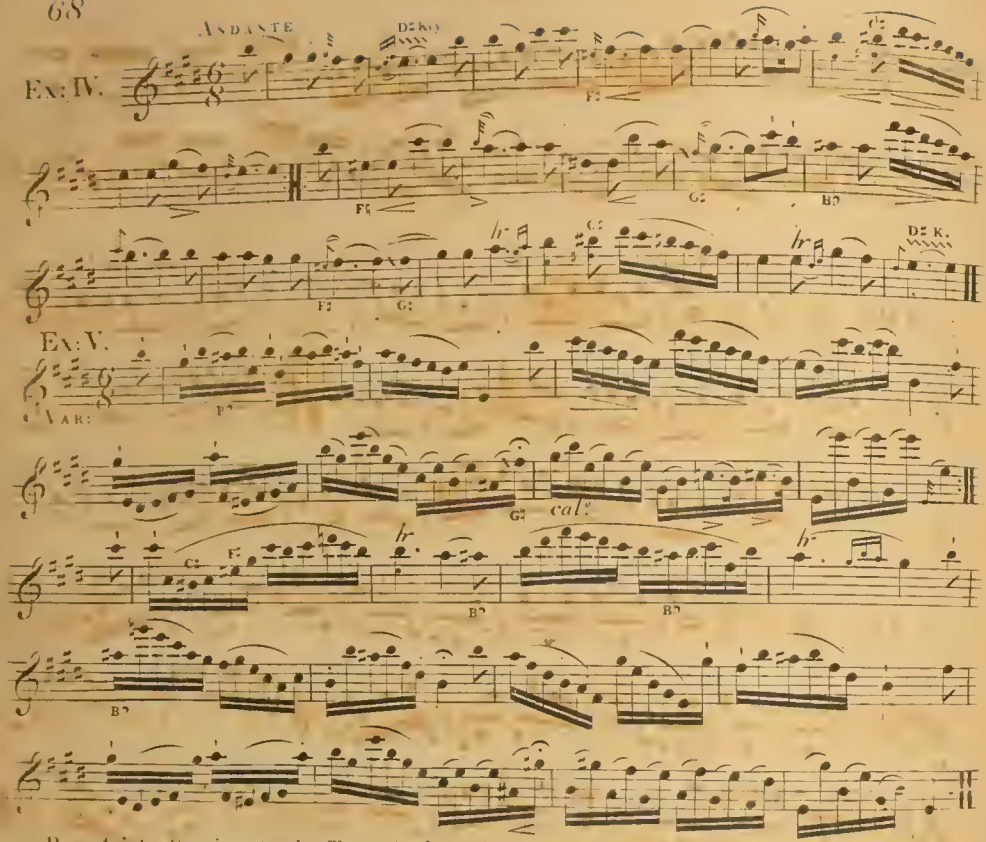
After having practised this Ex. with the Articulations marked, study it with those recommended in Book 1, Page 4.

CAPRICCIO.

Ex: III.

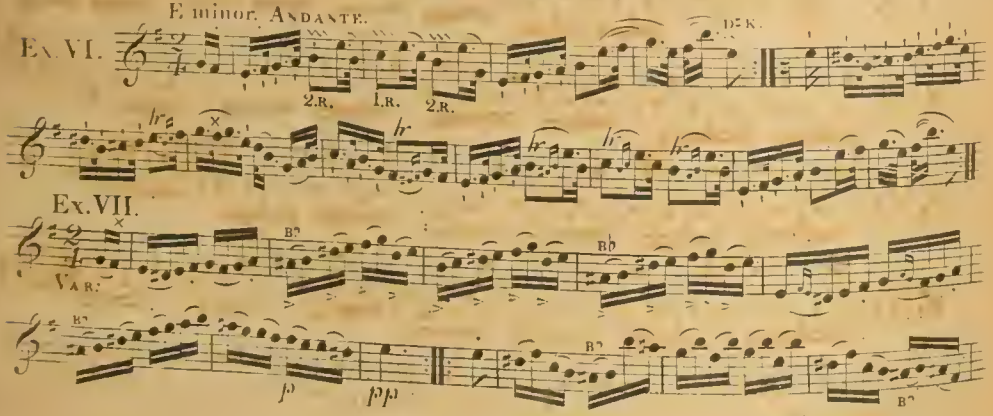


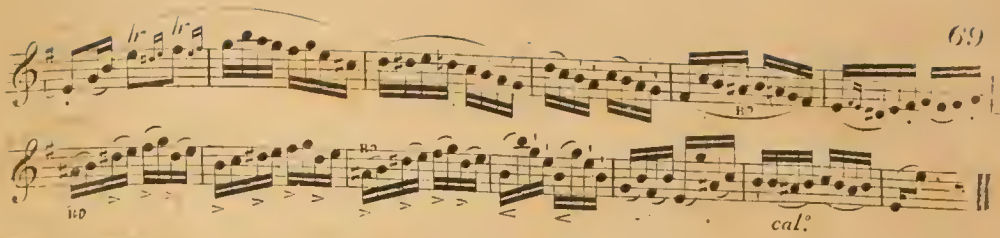
This Capriccio is intended to be played quite ad libitum.



Pay strict attention to the Tone, Articulation. Gliding and Vibration, marked in the above celebrated Air.

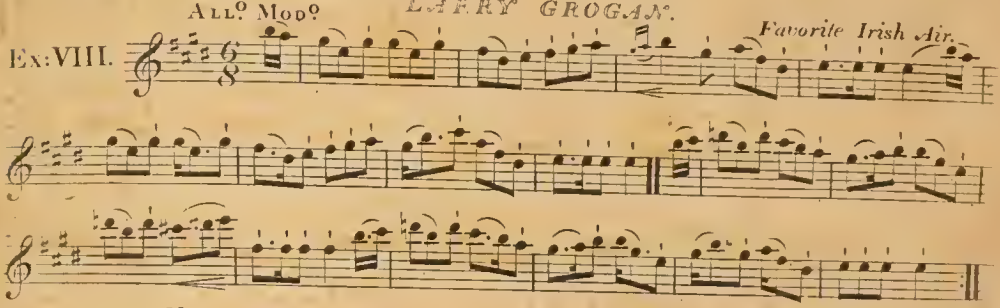
CHARLIE IS MY DARLING.





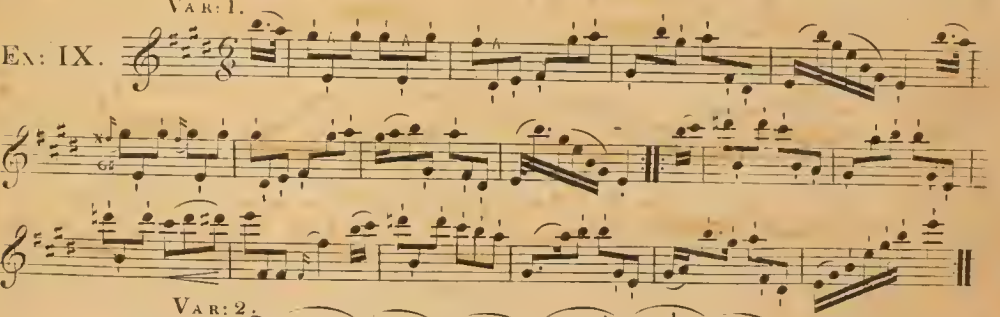
ALL.º MOD.º LARRY GROGAN. *Favorite Irish Air.*

Ex: VIII.



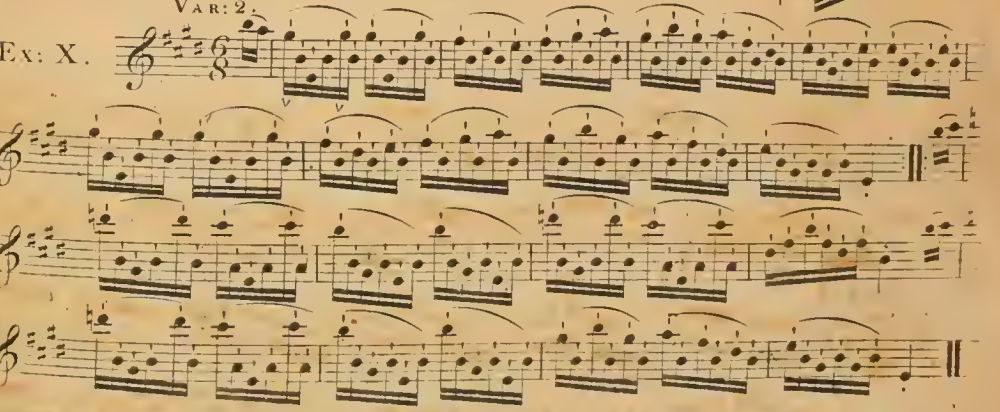
VAR: 1.

Ex: IX.



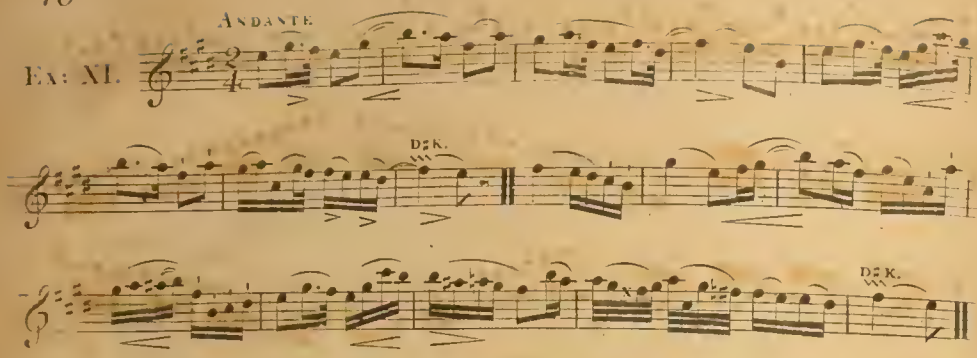
VAR: 2.

Ex: X.

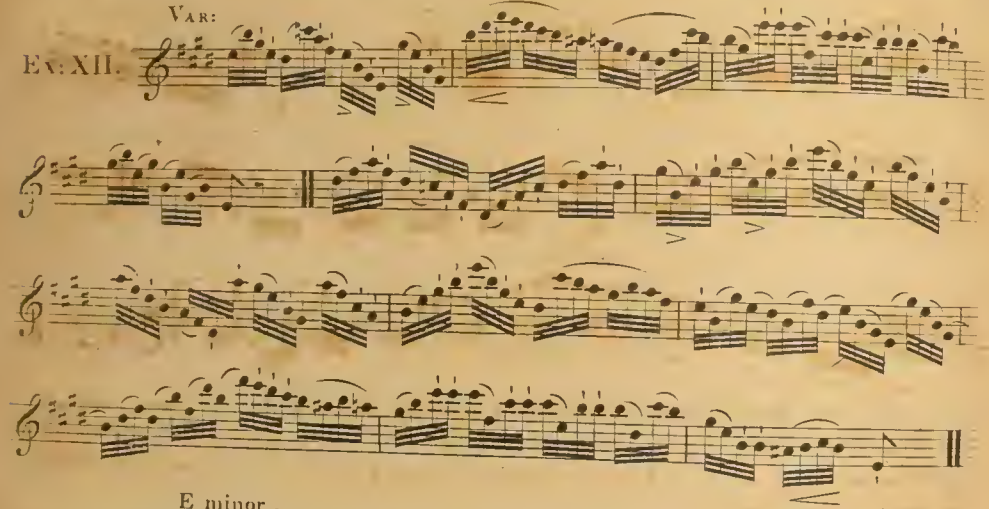


This Air will be found an useful and pleasing study, well calculated to give a facility of fingering in the key of E, and excellent practice for single and double Tongueing.

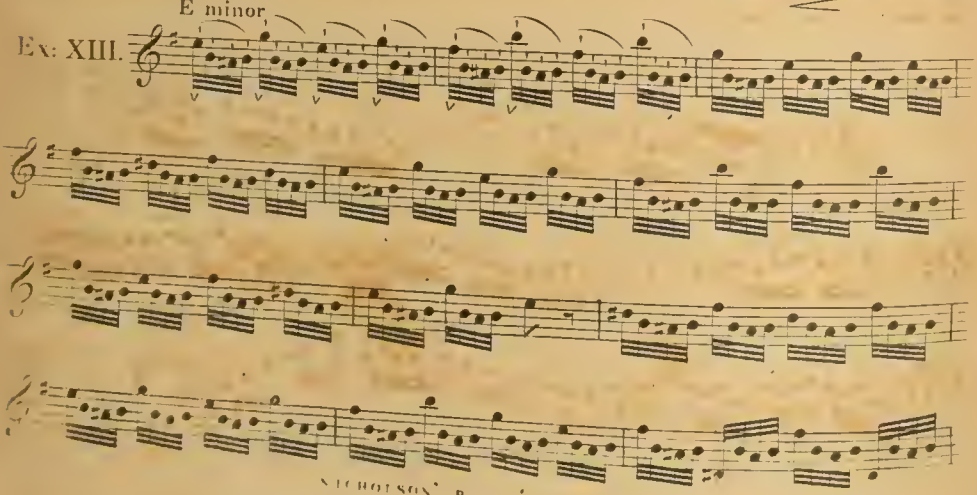
Ex: XI.

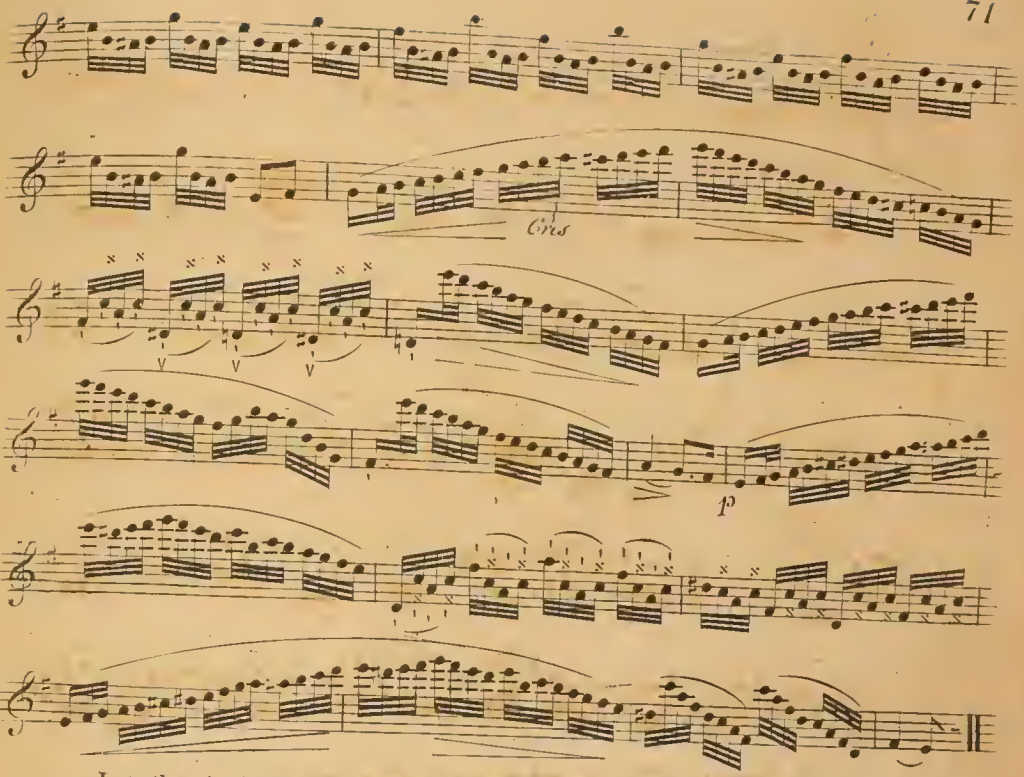


Ex: XII.



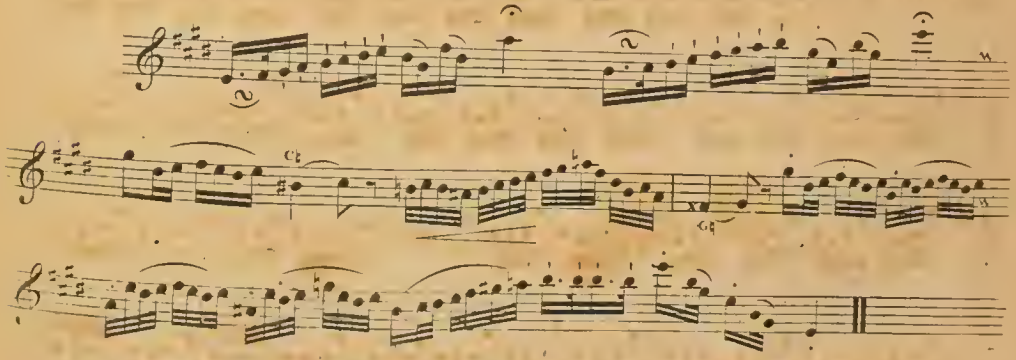
Ex: XIII.



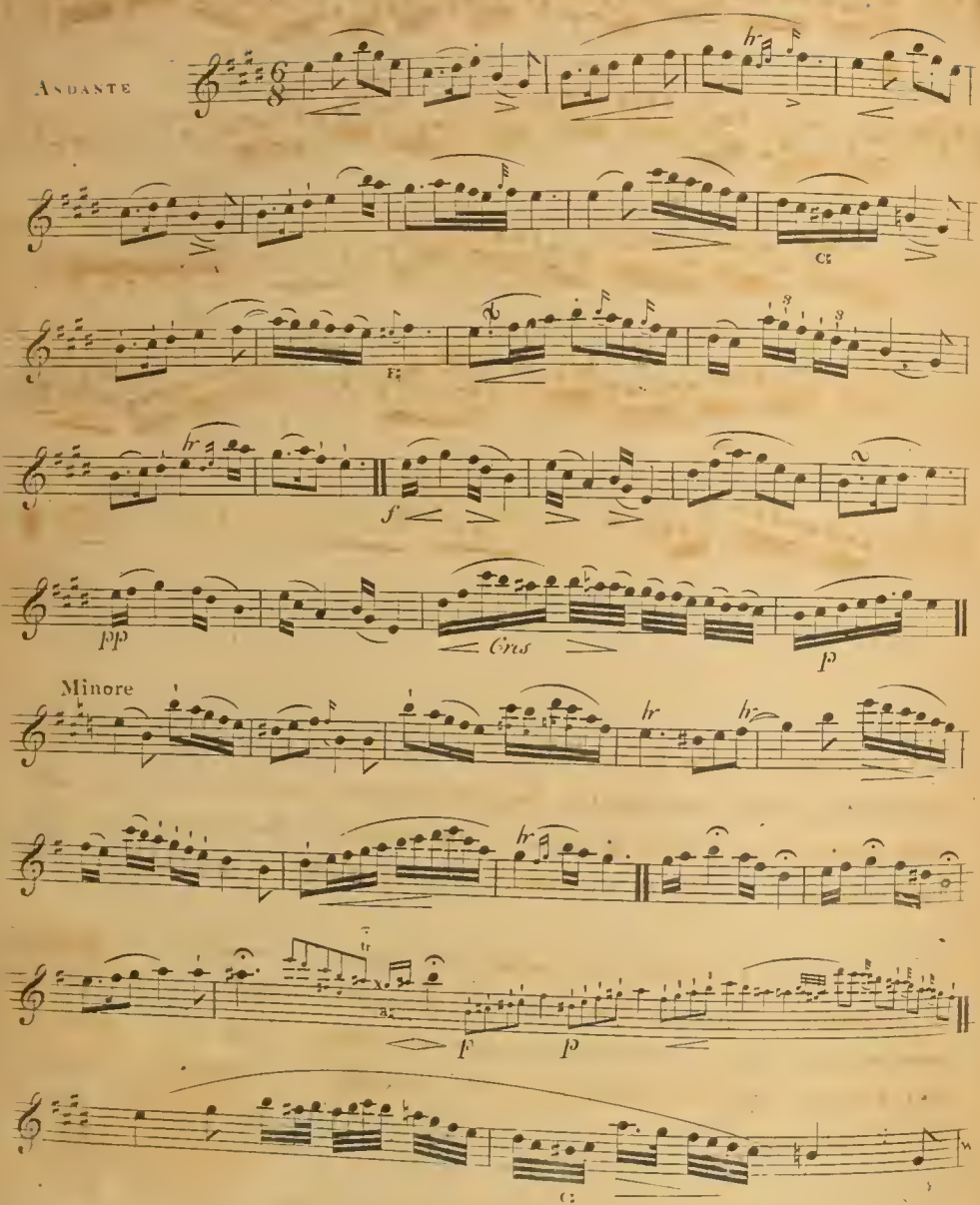


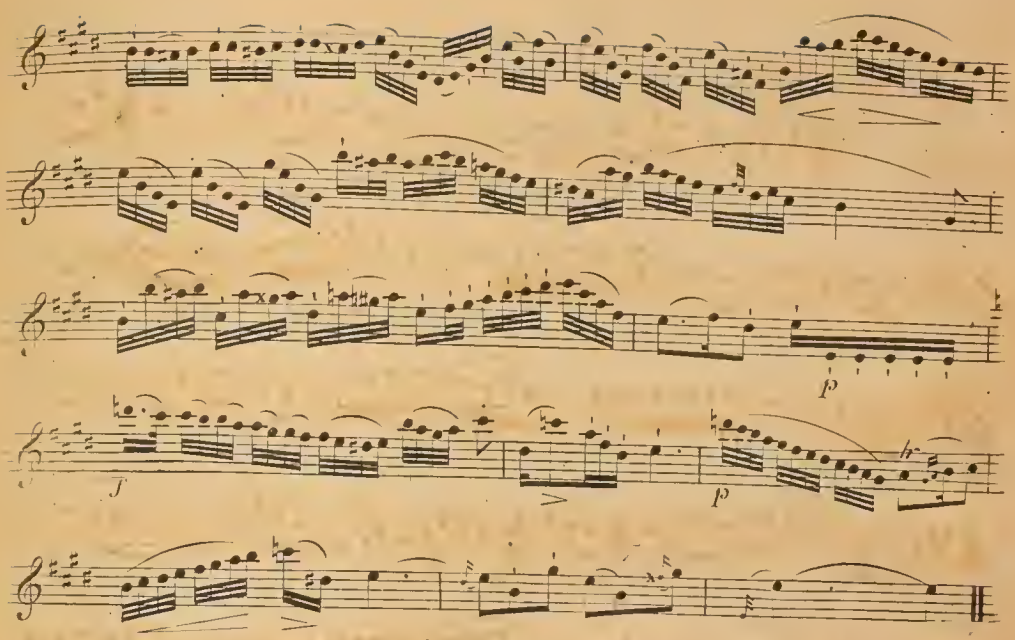
Let the Articulation of Double Tongueing be as close and distinct as possible, particularly marking the first note of each four in the Arpeggio; and in the ascending and descending Scales let the Tone be as full as possible in the Crescendos & piano in the Diminuendos.

PRELUDE



"PEACEFUL SLUMBERING"

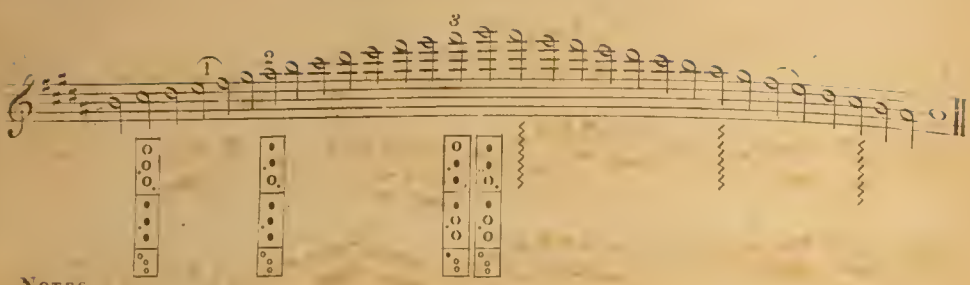




In the present Number, the Author has followed the plan of his last, by introducing popular and familiar Subjects, under the conviction that they will more readily lead to the detection of any mistake in the intervals, than if he had composed a variety of Exercises, foreign to the ear of the Pupil.

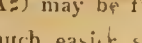
The last Number the Author took occasion to recommend very strongly, as illustrative of perhaps the SWEETEST key on the Instrument; and he would now urge the Pupil's attention to the present Number, as one of extraordinary BRILLIANCY, and well worthy of a little application to conquer the few difficulties it contains.

SCALE of B MAJOR.



NOTES.

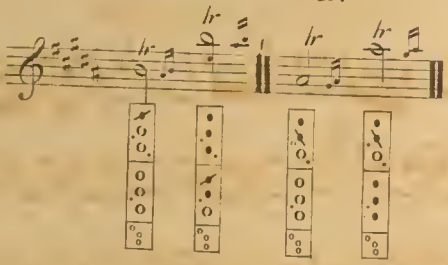
1 ..... This Scale will be more perfect by producing the E and F without the D♯ key.

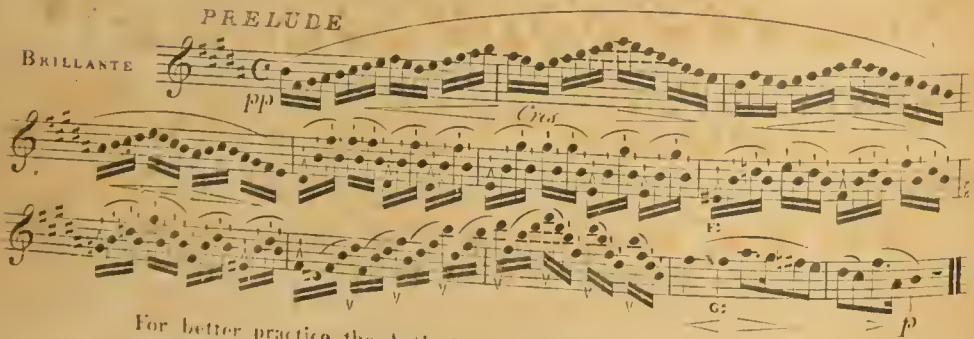
2 ..... This Note, (middle A♯) may be fingered thus,  and in many passages will found much easier so; but the above being a little sharper is preferable.

3 ..... The only difference between upper A♯ and B♭, is, the G♯ key being raised for the former, which also facilitates its being produced.

The peculiar Fingerings and Harmonics are not marked in the present Book, under the presumption that the previous Numbers have done sufficient to enable the Amateur to apply them wherever they may be requisite.

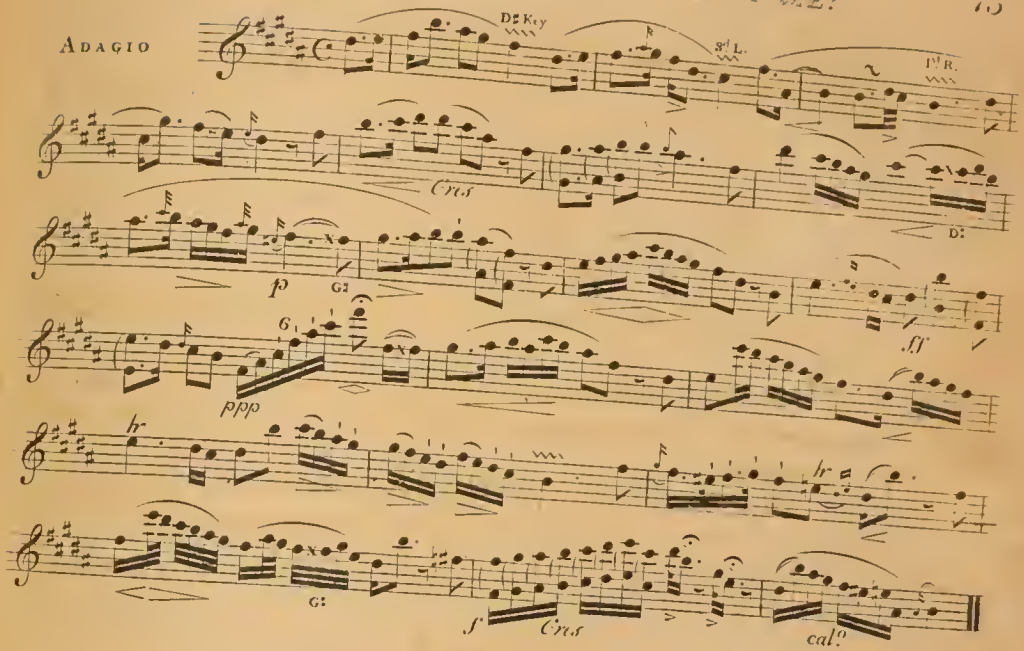
SHAKES on B.



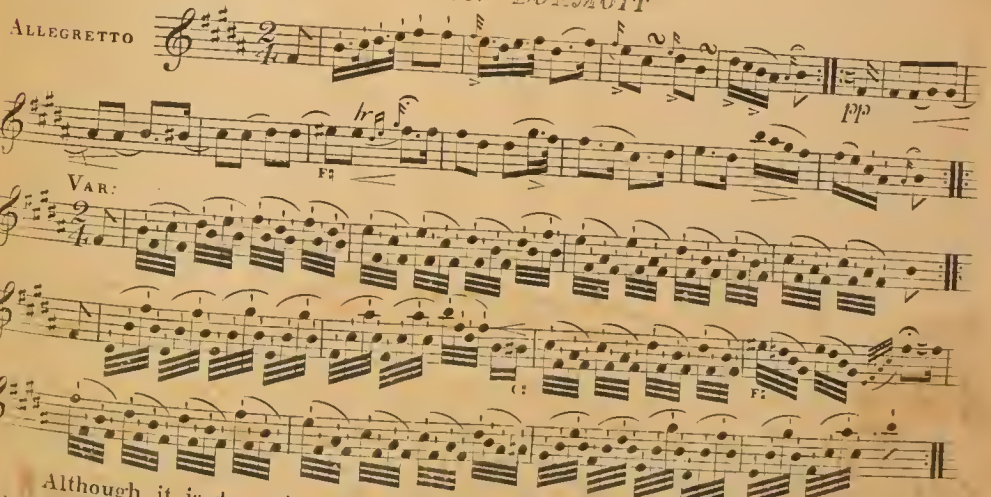


For better practice, the Articulation may be varied

OH! NANNY, WILT THOU GANG WI' ME?

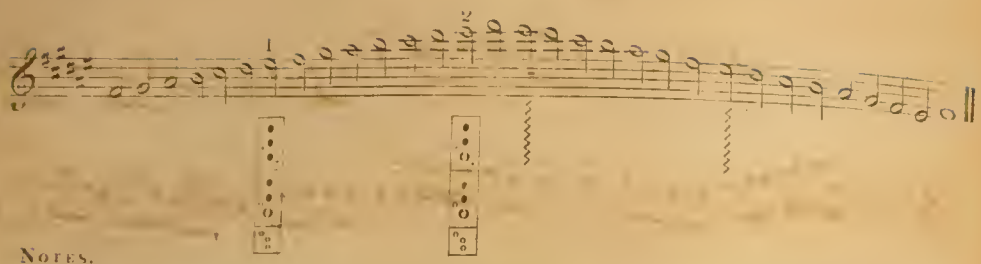


"LISON DORMOIT"



Although it is deemed advisable to make this the concluding Number of these "PRECEPTIVE LESSONS," it is hoped the Pupil will not proceed with the following until he has made himself perfectly acquainted with the foregoing Scale and Studies

SCALE of F♯ MAJOR.

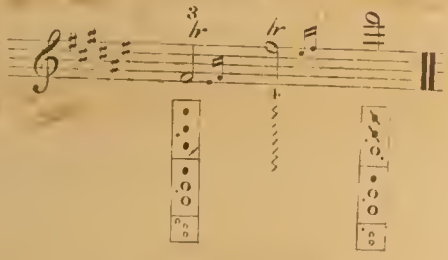


NOTES.

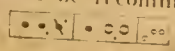
1 ..... The middle E♯ is fingered as F♮, but when dwelt upon, should be blown a little sharper.

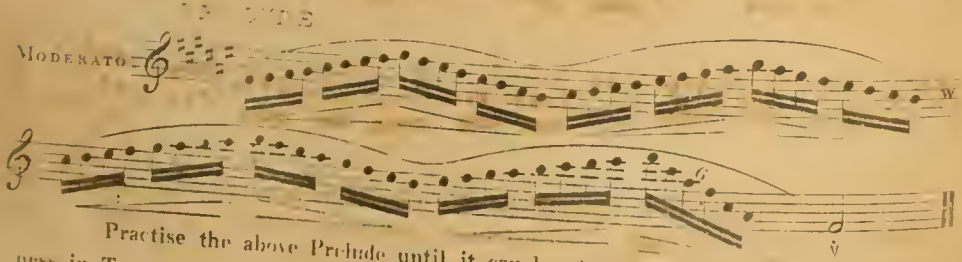
2 ..... Should the upper E♯ be found too flat, raise the G♯ key.

SHAKES.

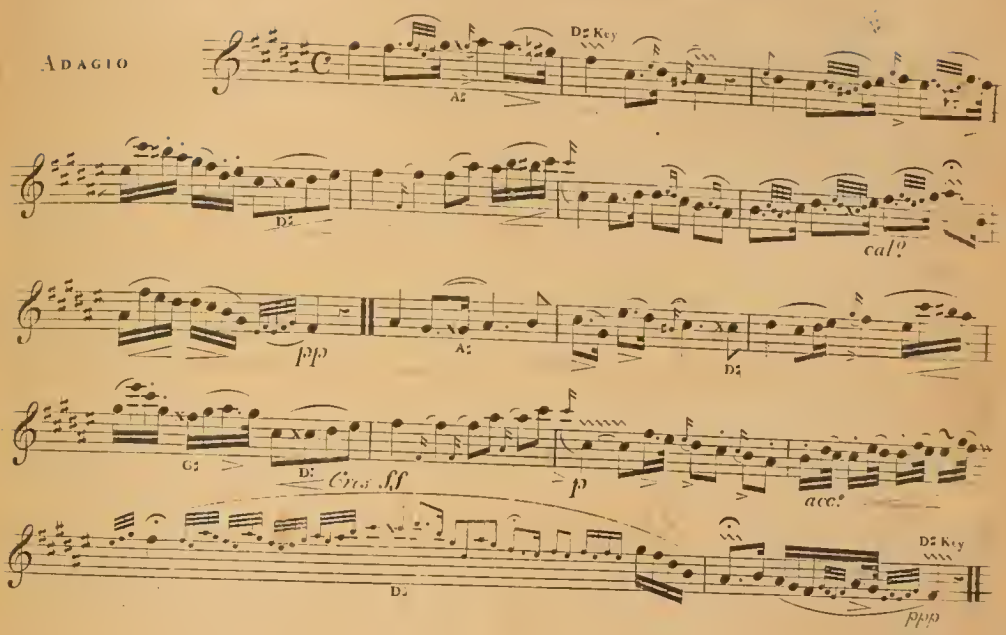


3 ..... This Shake would be more perfect by raising the 1st finger of the Right Hand, for G♯, (the second sound in the Shake) but would render it so extremely difficult, that it cannot be recommended.

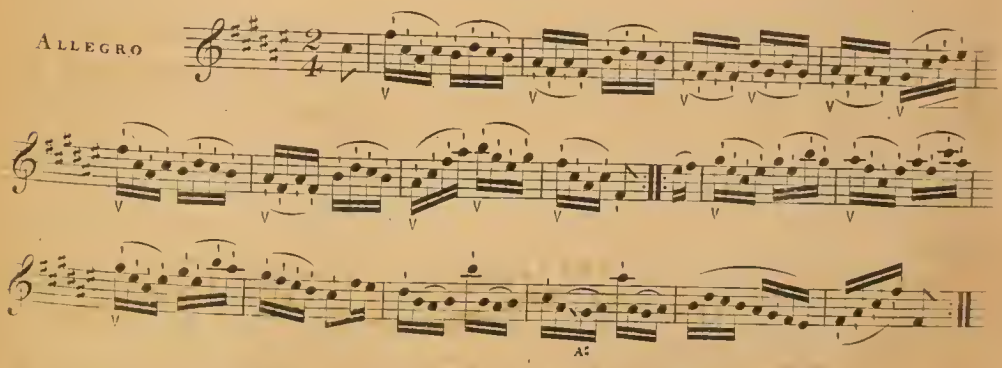
4 ..... This may be shook thus 



Practise the above Prelude until it can be played without a break or unevenness in Tone, or Fingering, beginning very slow.

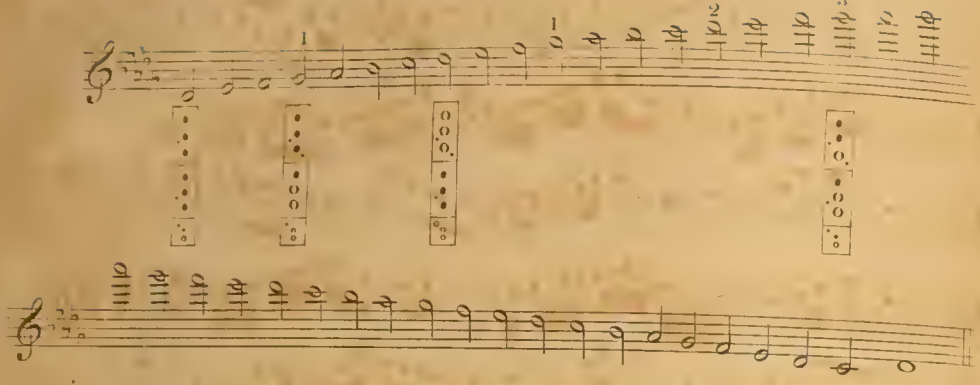


HORNPIPE



By the fastidious, this Hornpipe may be considered in vulgar taste; but being known to almost every Ear, — an excellent Study for a facility of fingering, and a good practice for the Double Tongue, it is given sans apology as a very desirable Exercise.

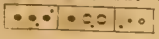
SCALE of D♭ MAJOR.



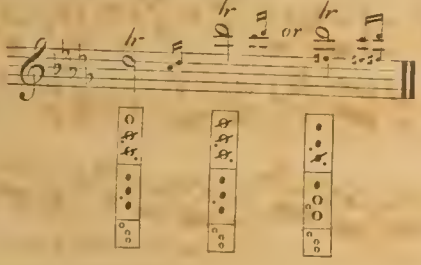
NOTES.

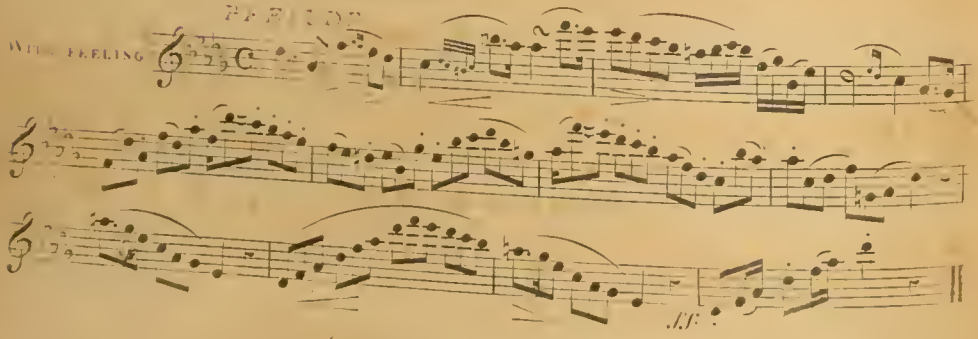
1 ..... These Notes, (lower and middle G♭) must not be so acute as F♯, therefore produce them without raising the D♯, or F♮ keys.

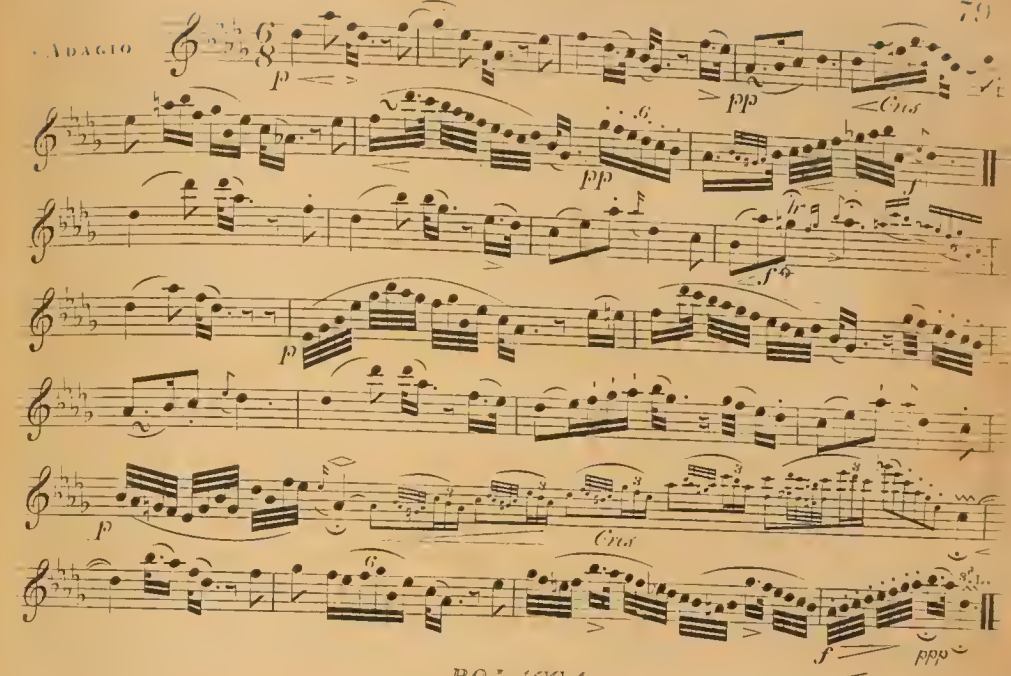
2 ..... For a full explanation of this D♭, consult Note 2, Page 58.

3 ..... The difference between the upper G♭ and F♯, is, the C♯ key must be kept down to flatten it, the F♯ being too acute for G♭. — If playing on a Flute with large holes, finger it thus 

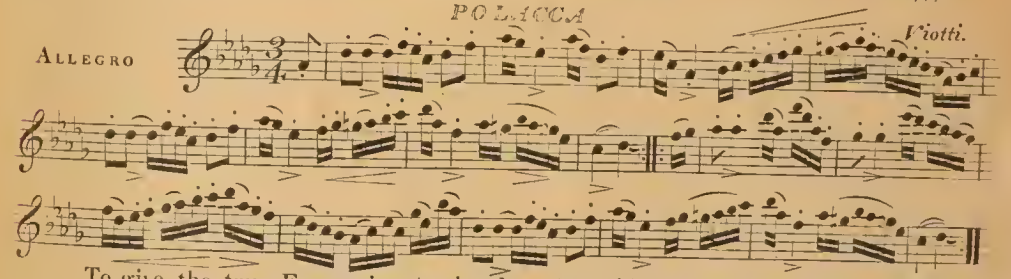
SHAKES





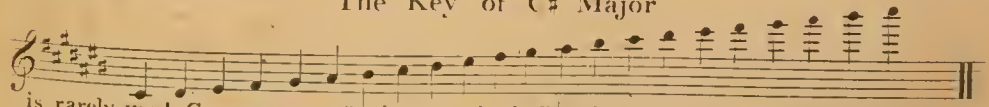


POLACCA



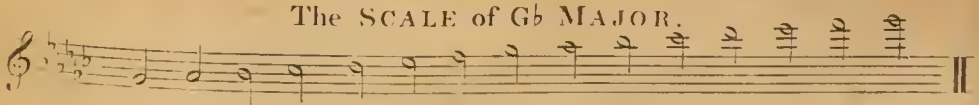
To give the true Expression to the above beautiful Polacca, strict attention must be paid to the Articulations marked, and full force to the Crescendos and Diminuendos.

The Key of C♯ Major



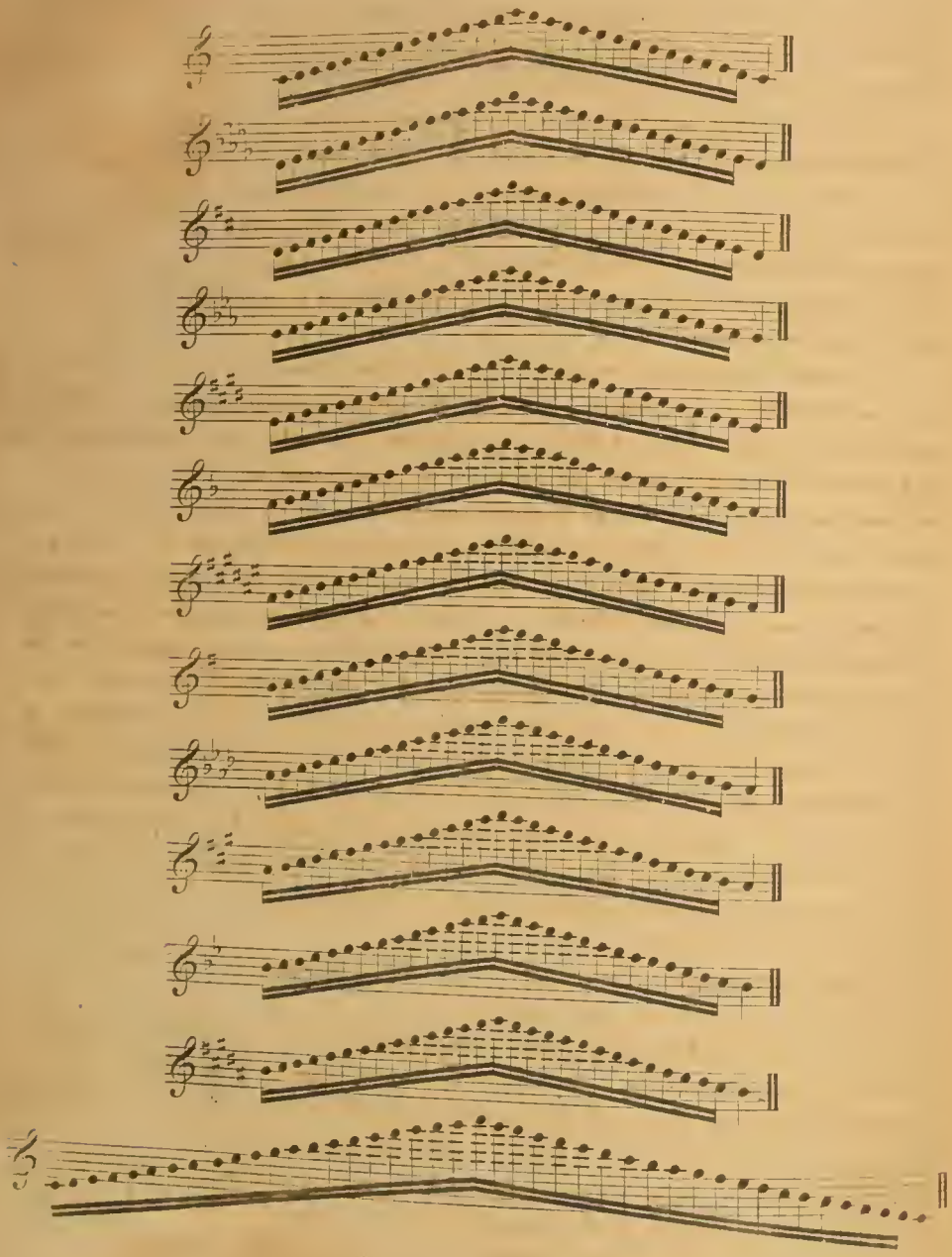
is rarely used, Composers preferring to write in D♭: they are fingered exactly the same.

The SCALE of G♭ MAJOR.



is fingered the same as F♯.

No 7 Having now gone thro' all the Major keys, it will be desirable for the Pupil to ascertain in which he is most imperfect, which the following Scale will easily prove.



The foregoing SCALES, are, in the Author's opinion, the best and most desirable Studies either in this or any other work which it has fallen to his lot to peruse and the acquirement of them he considers most indispensably necessary to every performer desirous of excelling on the Flute.

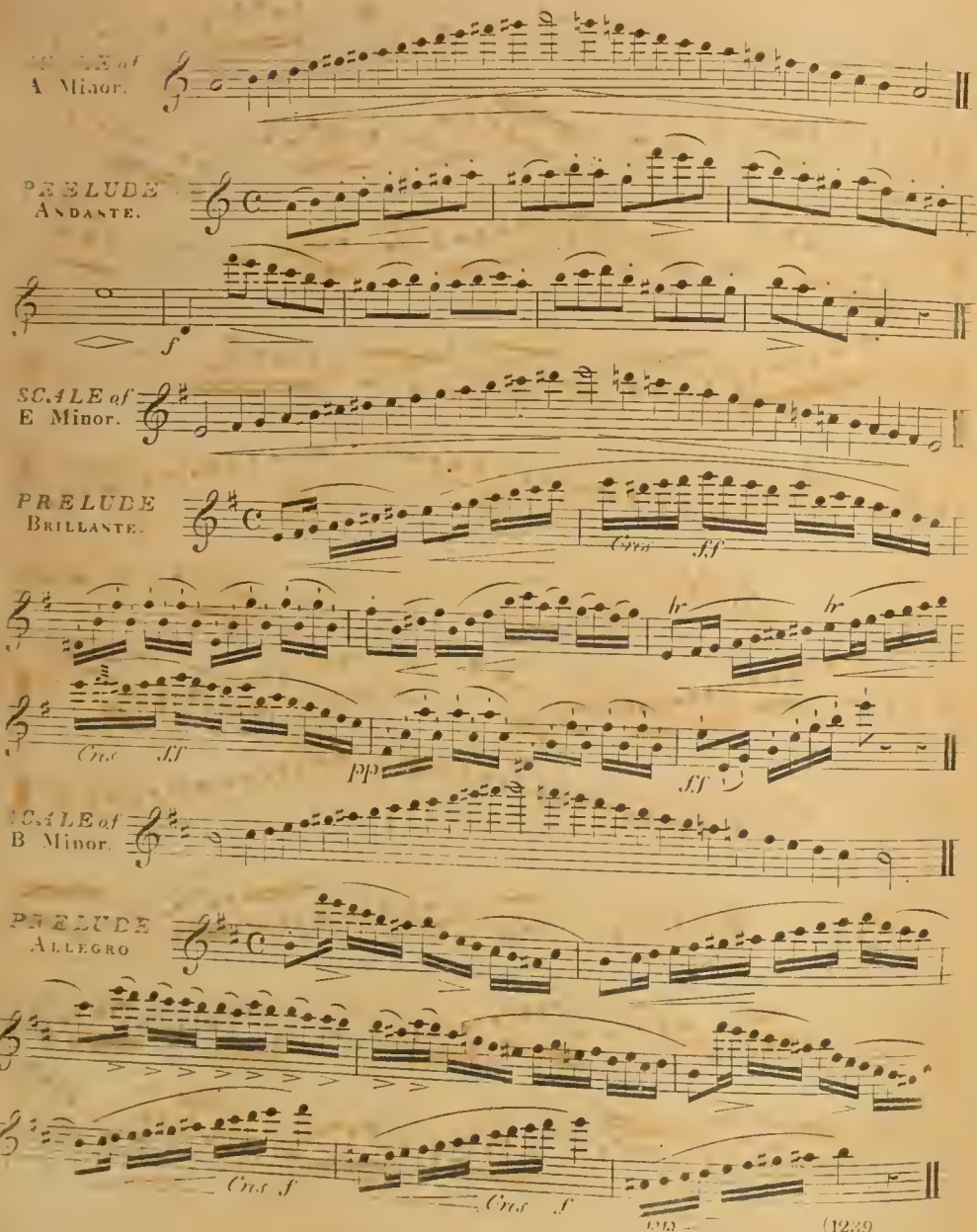
They should be practised quite slow at first, gradually increasing the Time, on each repetition, until they can be played with equal rapidity, smoothness and precision.

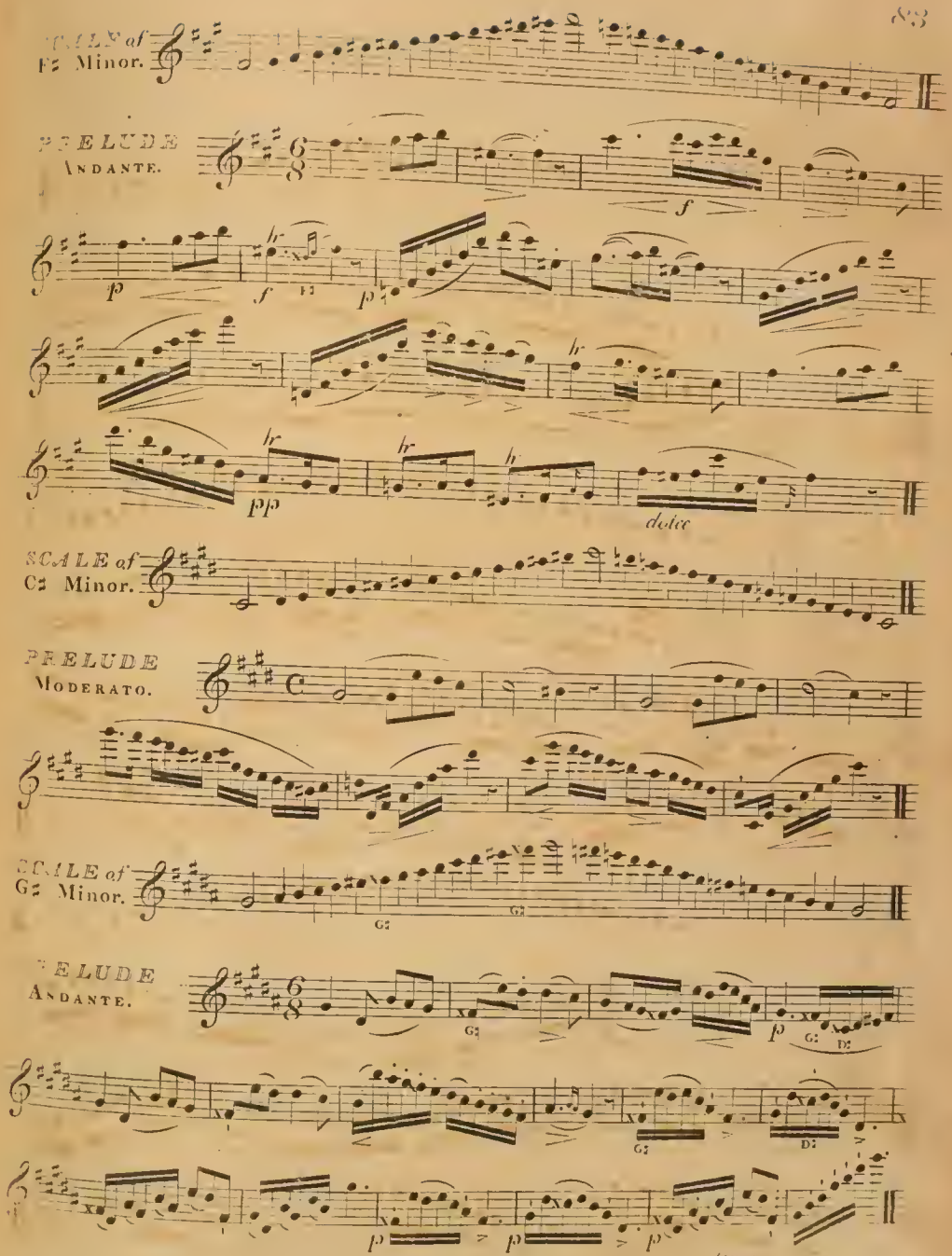
It will be found exceedingly difficult to accomplish this, but a well-directed practice will effect every thing, and the time thus spent in the acquirement of the Scales, will be more than amply repaid by giving the student that perfect freedom and command of his Instrument, in all the Keys, which it is impossible to get by any other mode of practice.

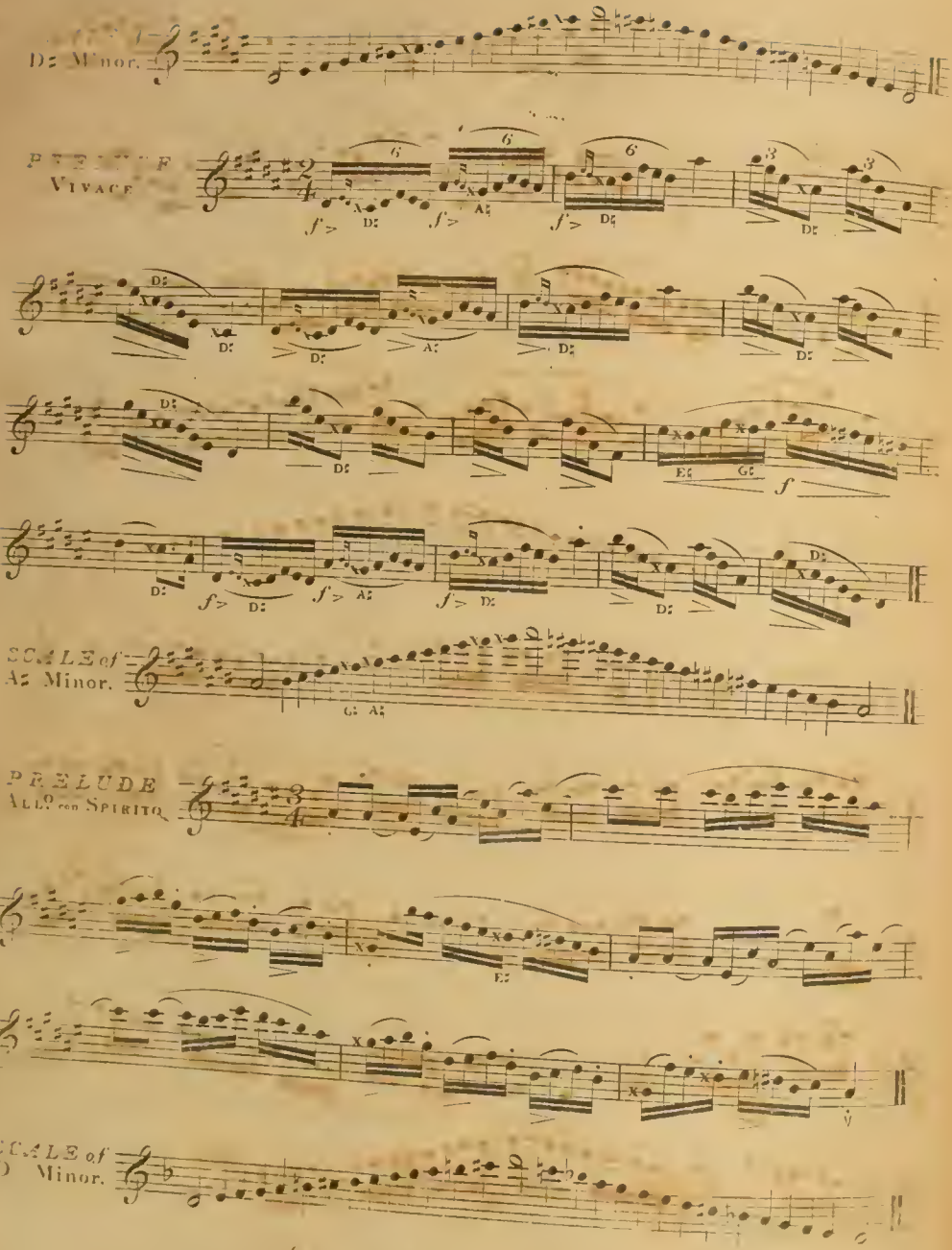
Besides, in many places, especially where good Tuners are not easily to be met with, it frequently happens that Piano-Fortes are found a quarter or half a tone above or below Concert pitch, and although the Flutes now manufactured by CLEMENTI & Co under Mr NICHOLSON's superintendance are so constructed as to admit of being sharpened or flattened considerably, yet this is not always sufficient; in which case a Flute Accompaniment must either be dispensed with, or the performer must transpose his part into another Key, which is impracticable without a complete knowledge of the Scales. Or, again, in accompanying the Voice, either the Caprice or physical defect of the Singer may require the accompaniment to be raised or lowered, neither of which can be done if the Flautist be ignorant of the nature and progression of the various Keys as here shewn. If, for instance, a piece of Music for the Piano-Forte and Flute be written in the Key of G, and the Flute proves half a tone flatter than the Piano-Forte, then by transposing the Flute part a semitone higher, and playing in the Key of A♭ (Four Flats) the Instruments will be in unison: — or, if the Flute were half a note too sharp, then must the performer descend a semitone, and so accompany in the Key of F♯ (Six Sharps) if he would be heard in Concert. —

The same might be applied to all the Scales, but this is conceived sufficient to shew their great utility and importance.

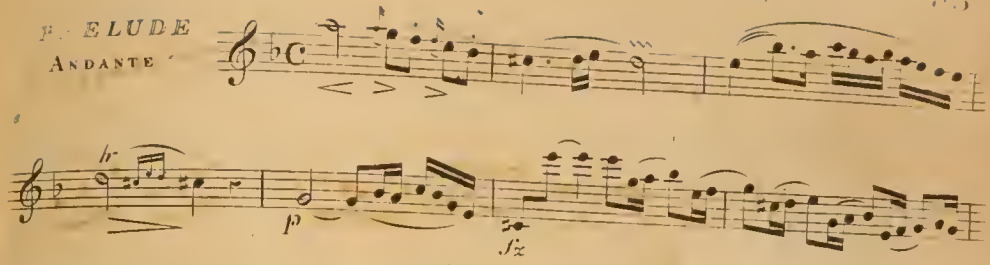
The advantages, indeed, to every pupil who will take the trouble of making himself master of the Scales, are incalculable; and although their continued practice may (and most likely *will*) be considered irksome and uninteresting, — yet let it always be recollected, that as "There is no Royal Road to Learning," neither is good Flute Playing to be acquired without study and application; — that there is, perhaps, no pleasure without its concomitant pain; — and that "He who would eat Fruit, must first climb the Tree to get it."


SCALE of
A Minor.
PRELUDE
Andante.
f
SCALE of
E Minor.
PRELUDE
Brillante.
Cres
ff
hr
hr
Cres
ff
pp
ff
SCALE of
B Minor.
PRELUDE
Allegro
Cres f
Cres f

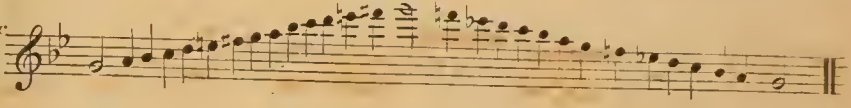

SCALE of
F♯ Minor.
PRELUDE
ANDANTE.
dolce
SCALE of
C♯ Minor.
PRELUDE
MODERATO.
SCALE of
G♯ Minor.
PRELUDE
ANDANTE.


D♯ Minor.
PRELUDE
VIVACE
SCALE of
A♯ Minor.
PRELUDE
ALL.O con SPIRITO
SCALE of
D Minor.

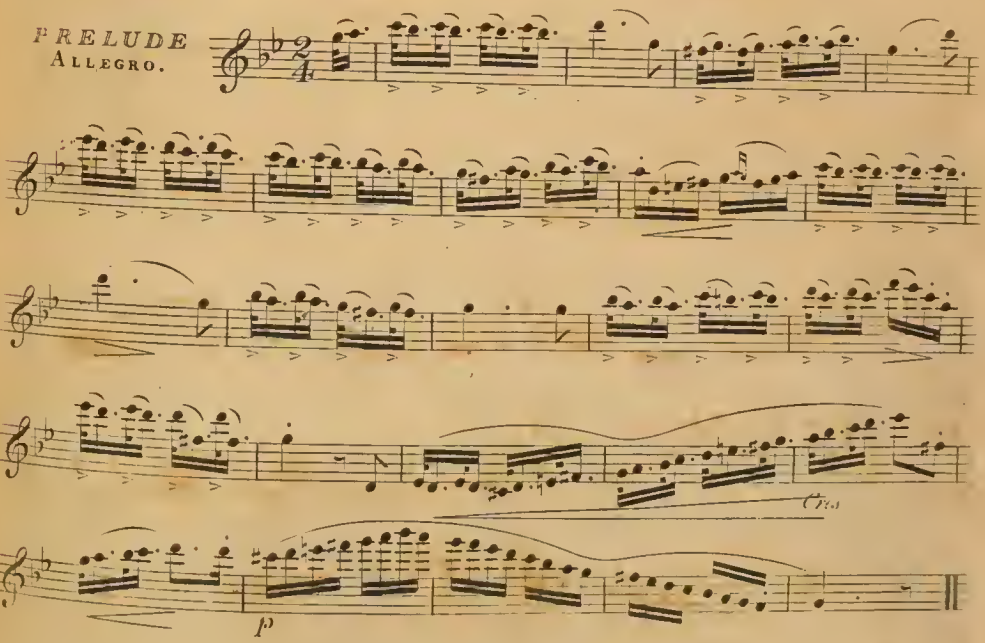
F. ELUDE
ANDANTE

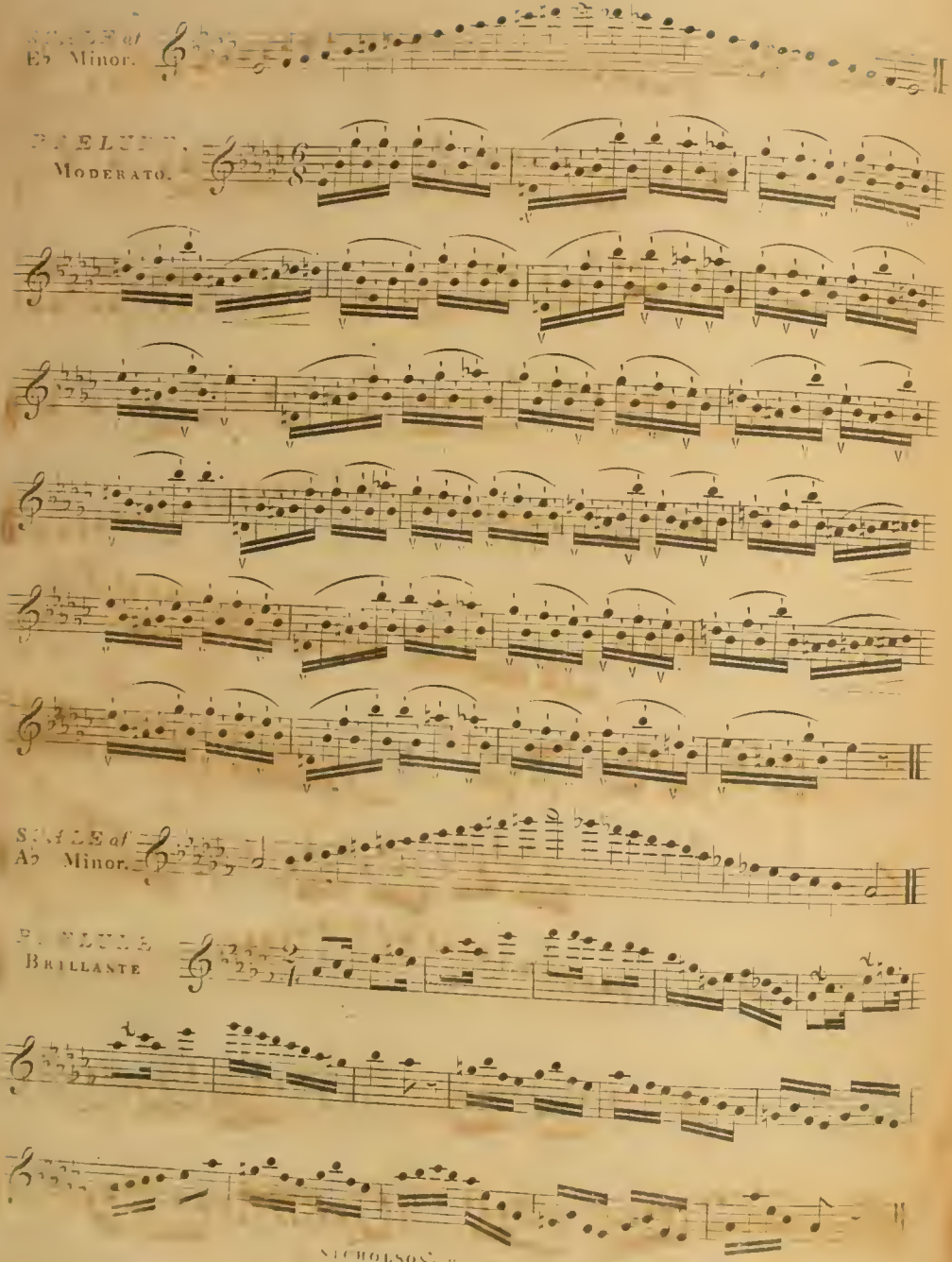


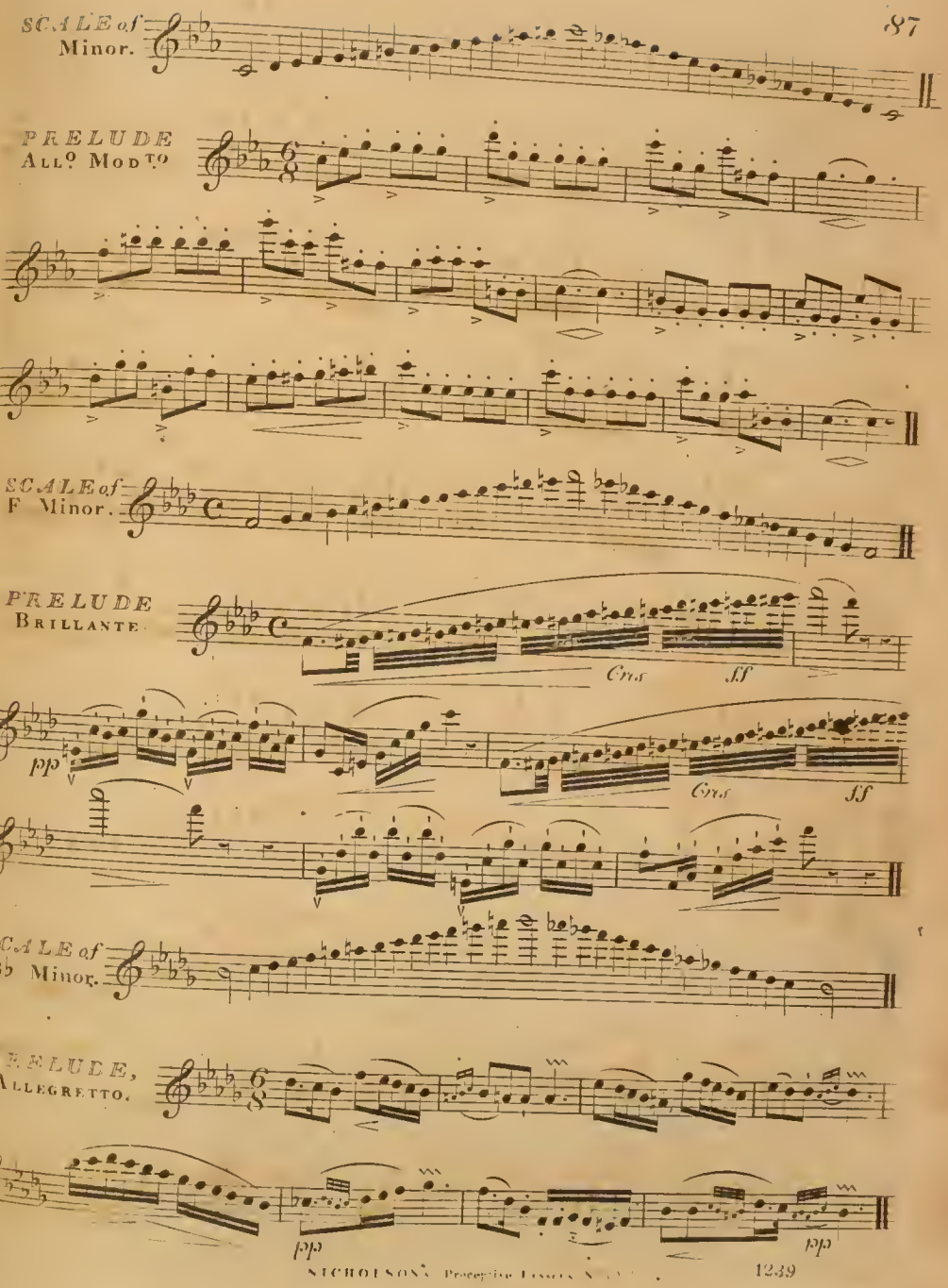
SCALE of
G Minor.



PRELUDE
ALLEGRO.




Eb Minor.
Moderato.
Ab Minor.
Brillante


SCALE of Minor.
PRELUDE
ALLO MODTO
SCALE of F Minor.
PRELUDE
BRILLANTE
Cres
ff
pp
Cres
ff
SCALE of B♭ Minor.
PRELUDE,
ALLEGRETTO.
pp
pp

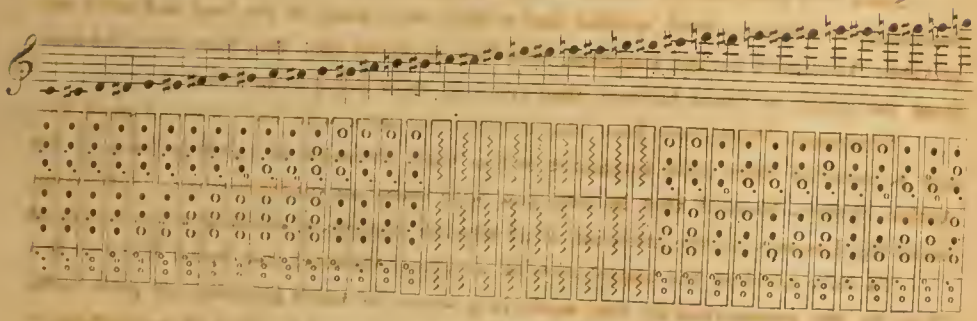
The CHROMATIC SCALE,

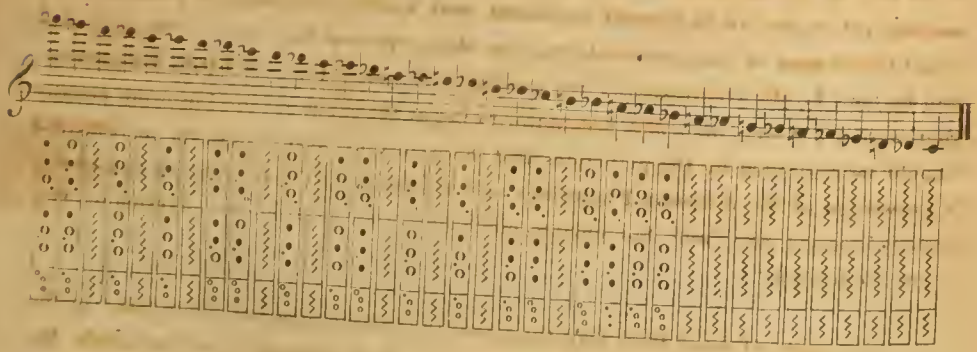
[illegible]

Shewing at One View,

[illegible]

SHARPS & FLATS,





The [illegible] Lines denote the Fingerings to have been given before.

From the increasing difficulty of these Lessons, the comparative want of interest in the latter Numbers, and the additional circumstance of the most difficult keys being so rarely used by Flute Composers, the Author has been induced to conclude the work with the present Number, in which, however, by enlarging its bulk, he has endeavored to concentrate as much valuable matter as would have been contained in the remaining Three, had he preserved his original intention of extending the work to 12 Books.

In concluding the Series, he has to hope that the promises held forth in the Introduction have been fully realized. For his own part, it is highly gratifying to him to be enabled to state, that his most sanguine expectations have been exceeded in the great and manifest advantages which his Pupils have derived, both as to Tone and Execution, from a knowledge of the principles inculcated in the progress of the work.

Since the publication commenced, the Author has been favored with the most flattering encomiums, both written and verbal, from many of the best and most respectable Amateurs in the kingdom, who have declared that they have benefited more from the study of these Lessons than from all their previous practice.

Numerous Professors have also honored his work with their warmest approbation; and as many of them have intimated to him their intention of teaching from it, the Author flatters himself that he may now with increased confidence very fairly recommend his Lessons to the attention of all who are emulous of excelling on the Instrument.

To have merited the approbation of so many Amateurs and Professors of the first Class, by the production of this work, is a source of much pleasure and pride to the author, and although he declines copying the example of the host of puffing Empirics of the day, by giving publicity to any of the numerous favorable testimonials in his possession, yet in justice to himself he cannot omit quoting the words of a certain Professional Gentleman of eminent celebrity, who thus expressed himself,—— "So convinced" said he, "am I, Mr NICHOLSON, of the excellence of your PRECEPTIVE LESSONS, "that were I a young man and had again to begin the study of the Flute, my practice "should be regulated by the principles laid down in your work, under the conviction that "a knowledge of the different Fingerings and Harmonics so well explained in it, not only "greatly improve the Tone, but obviate much of the difficulty in the execution of Pas"sages in general."

With more of hope than fear, therefore, the Book is now left to its fate, in the hands—— and it is trusted, to the Patronage—— of that liberal Public to which the Author is already so much indebted: should it be effectual in increasing the number, or improving the style of Amateur Flute Players, rational amusement will have been benefited and the Author's principal object accomplished.

Appendix

TO

NICHOLSON'S PRECEPTIVE LESSONS,

Consisting of

An Entirely New Course of

Exercises or Capriccios

FOR

THE FLUTE,

with a

Piano Forte Accompaniment;

The whole FINGERED with the greatest care

According to the Author's mode of Practice

and Peculiarly adapted for the

Study and Improvement of every Amateur

who is ambitious of excelling on the Instrument

Ent. Sta. Hall

Price 2/-

London.

Published by C. Nicholson, 12, Caroline Street, Bedford Squa.

and

Mess.rs Clementi & Co. 26, Cheapside.

SOLD BY

ADDRESS.

The very flattering reception which his PRECEPTIVE LESSONS have met with, has been to the Author a source of equal pleasure and pride, and he embraces this opportunity of expressing his acknowledgements to the Amateurs of the Flute for the gratifying patronage he has received in the course of his Professional exertions.

Since the publication of the PRECEPTIVE LESSONS the Author has invariably continued to teach upon the principles therein inculcated, and he has great pleasure in saying that the result has proved as advantageous to his Pupils as satisfactory to himself.

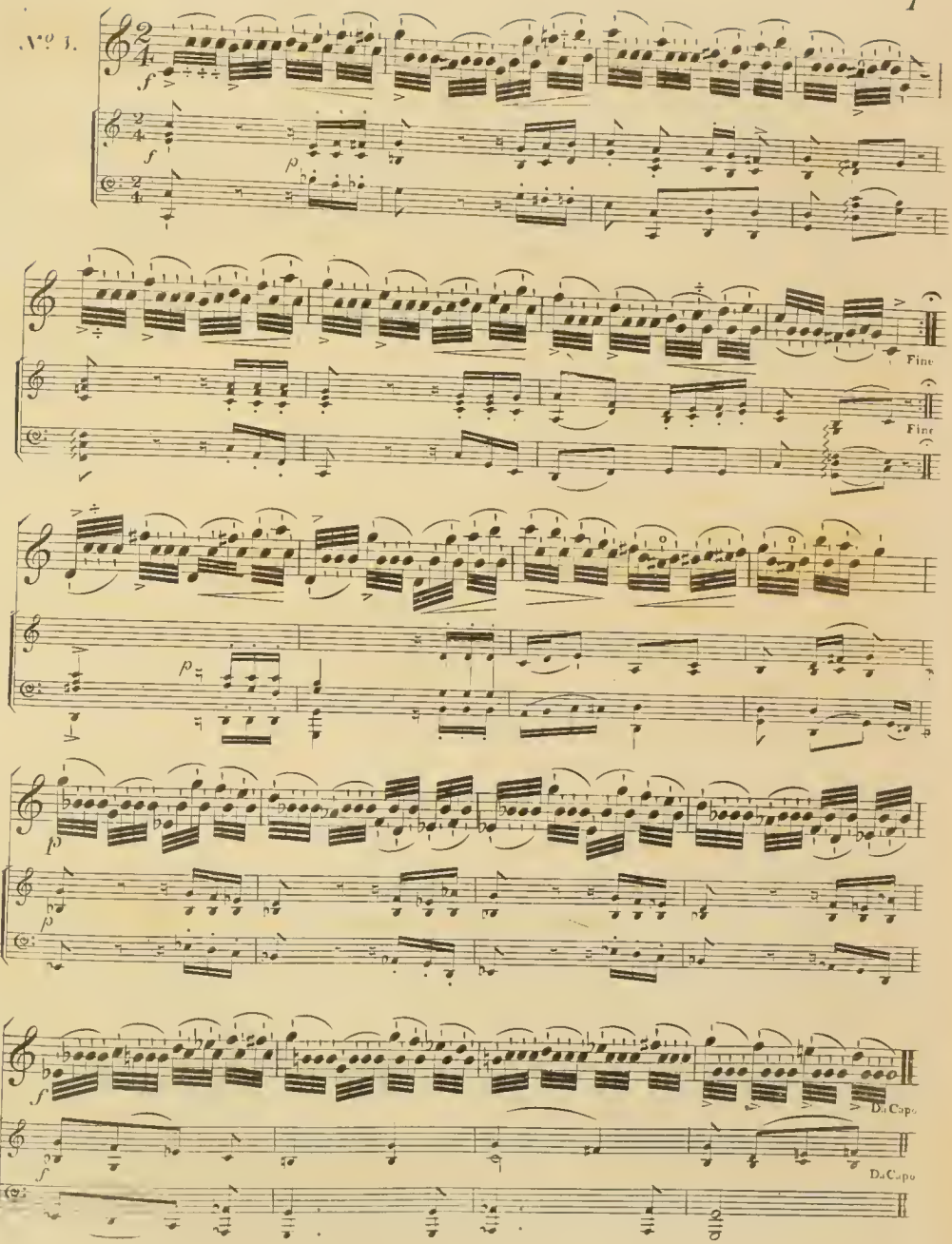
Encouraged by these facts and the flattering encomiums he has received from various Amateurs and Professors, he has now the pleasure of introducing to their notice a continuation or APPENDIX to his LESSONS, consisting of an entirely new set of EXERCISES or CAPRICCIOS, exemplifying great variety of style, and containing a number of Solos, Airs with variations, Waltzes and Polaccas, the practice of which he confidently hopes will not merely be attended with pleasure, but be found highly conducive to improvement.

The Fingerings and Harmonics, it will be seen, have been preserved as in the former work, and with a view to induce practice, the addition of a Piano Forte accompaniment has been adopted, thus rendering these Capriccios not only useful as Studies, but desirable as short and brilliant Solos for performance in society.

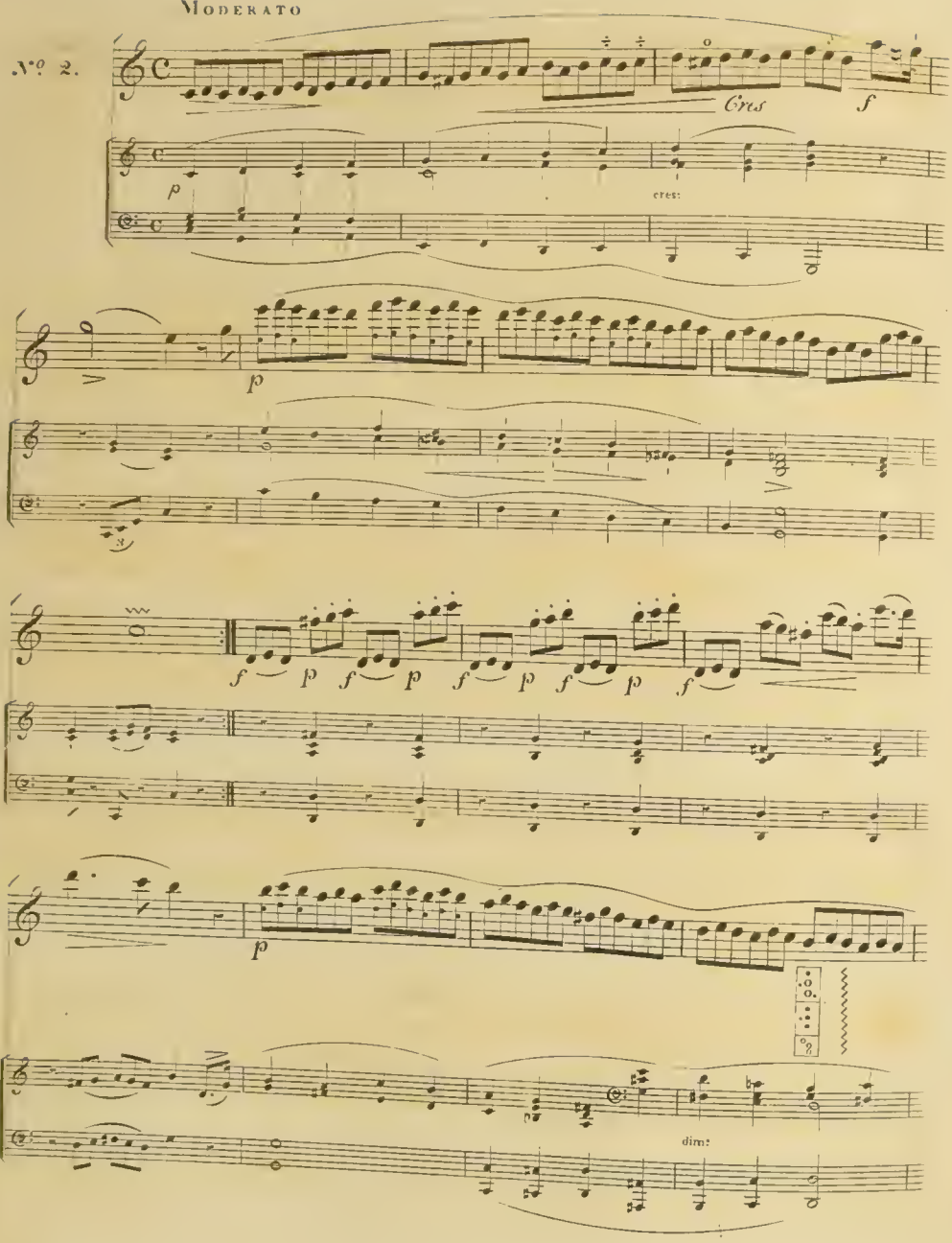
12 Caroline Street
Bedford Square
1st Sept. 1825.

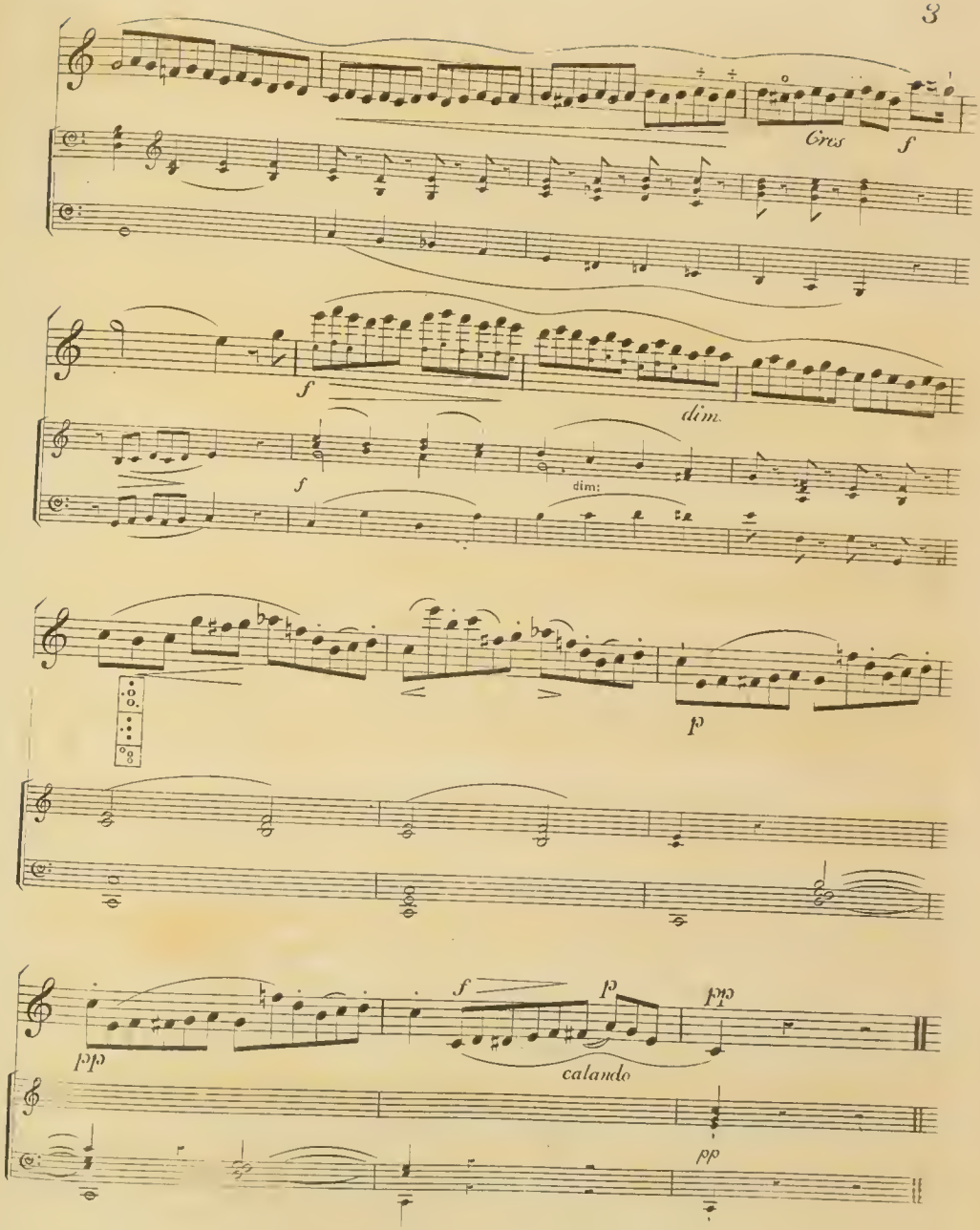
ALLEGRO

N.º 1.



MODERATO



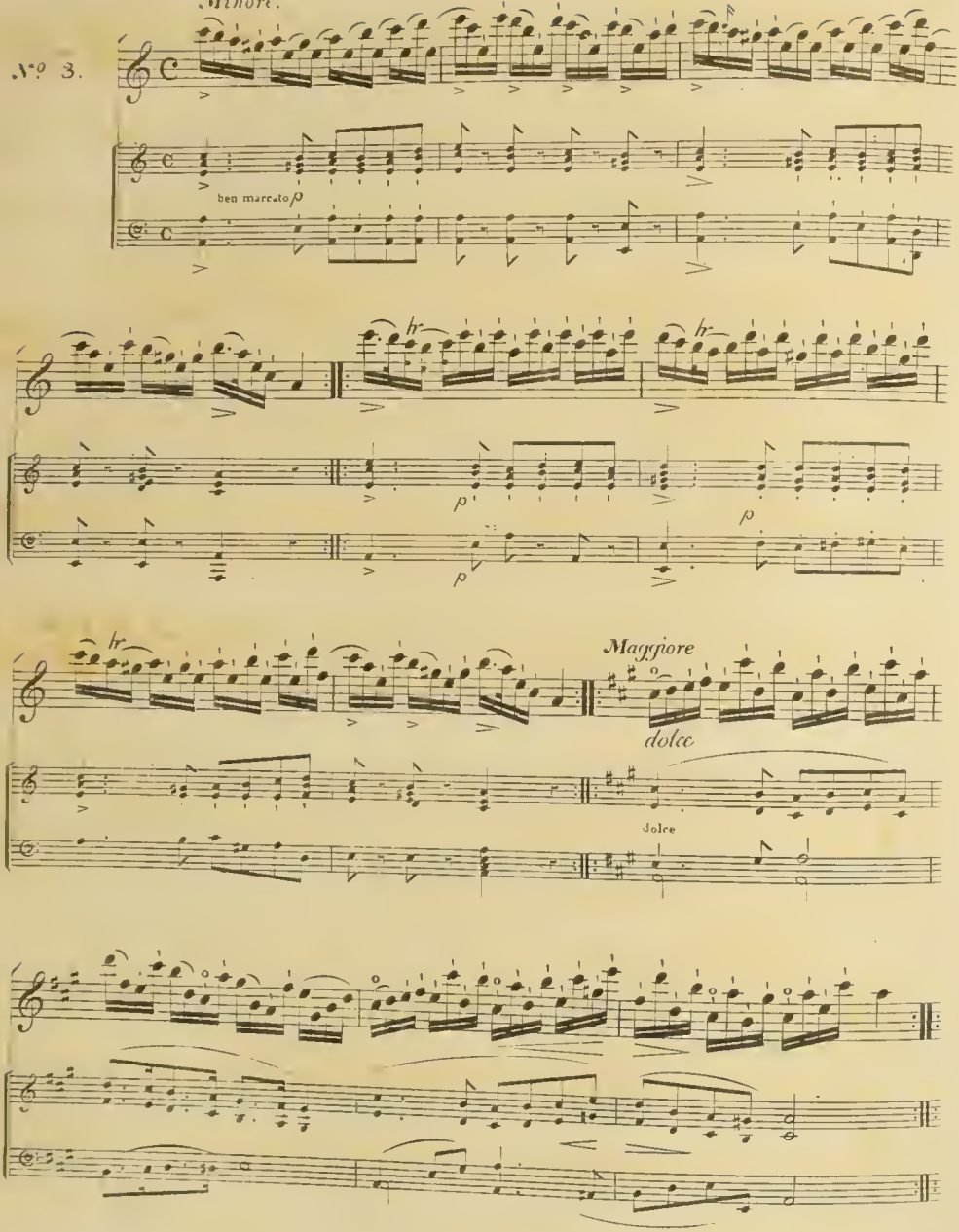

Gros
f
f
dim.
f
dim:
p
pp
f
p
pp
calando
pp

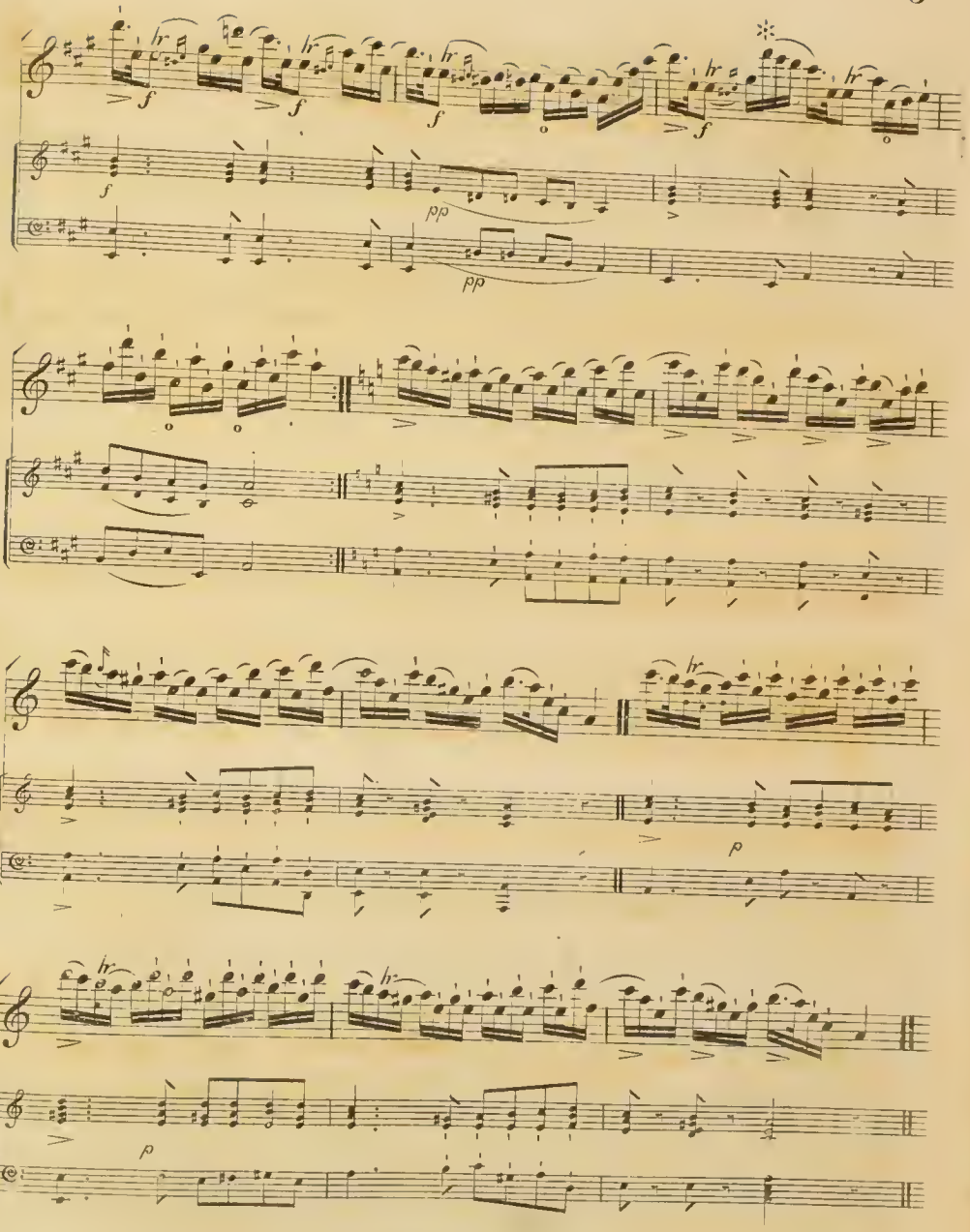
1.

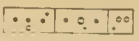
Allegretto

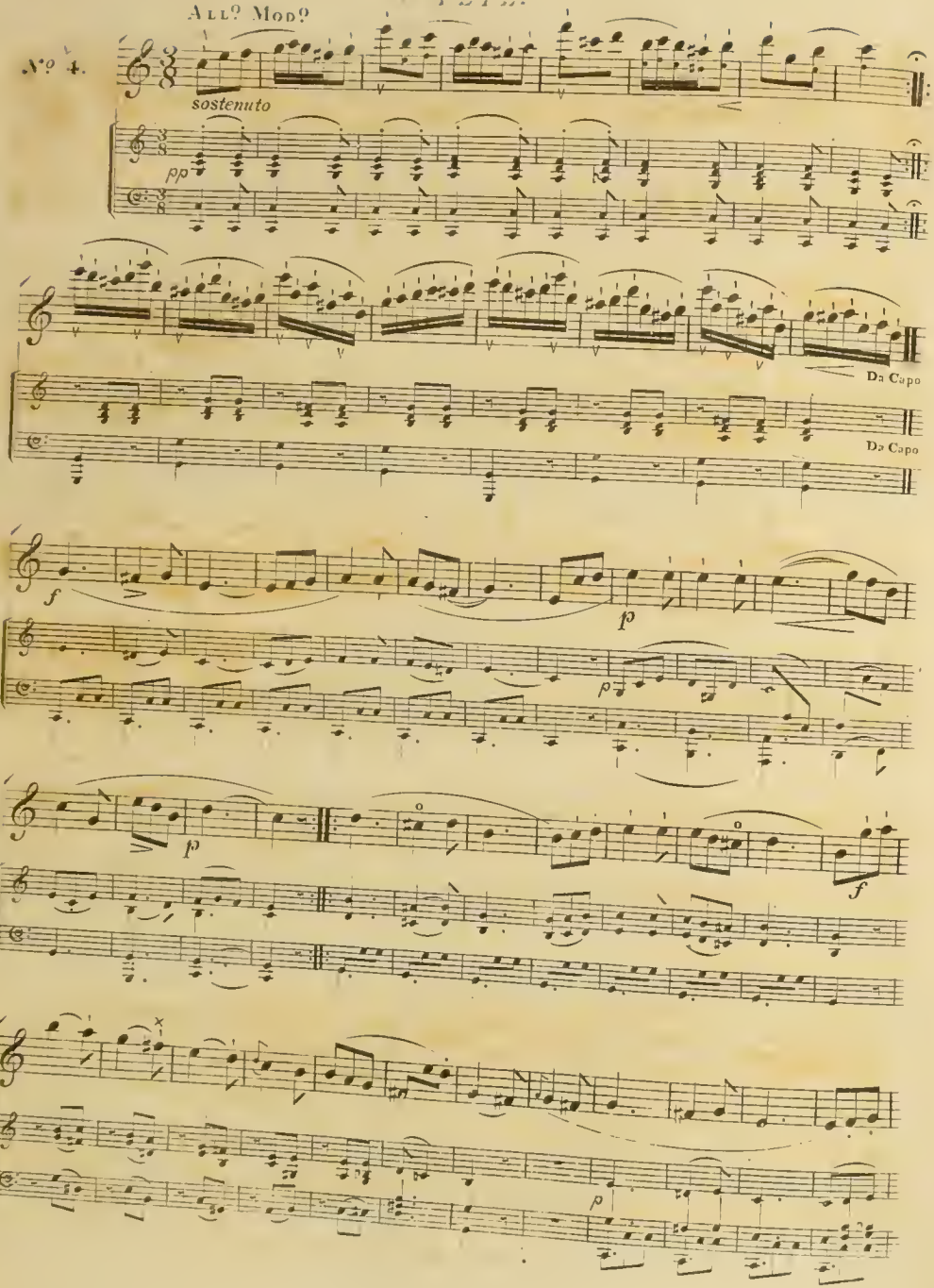
Minore.

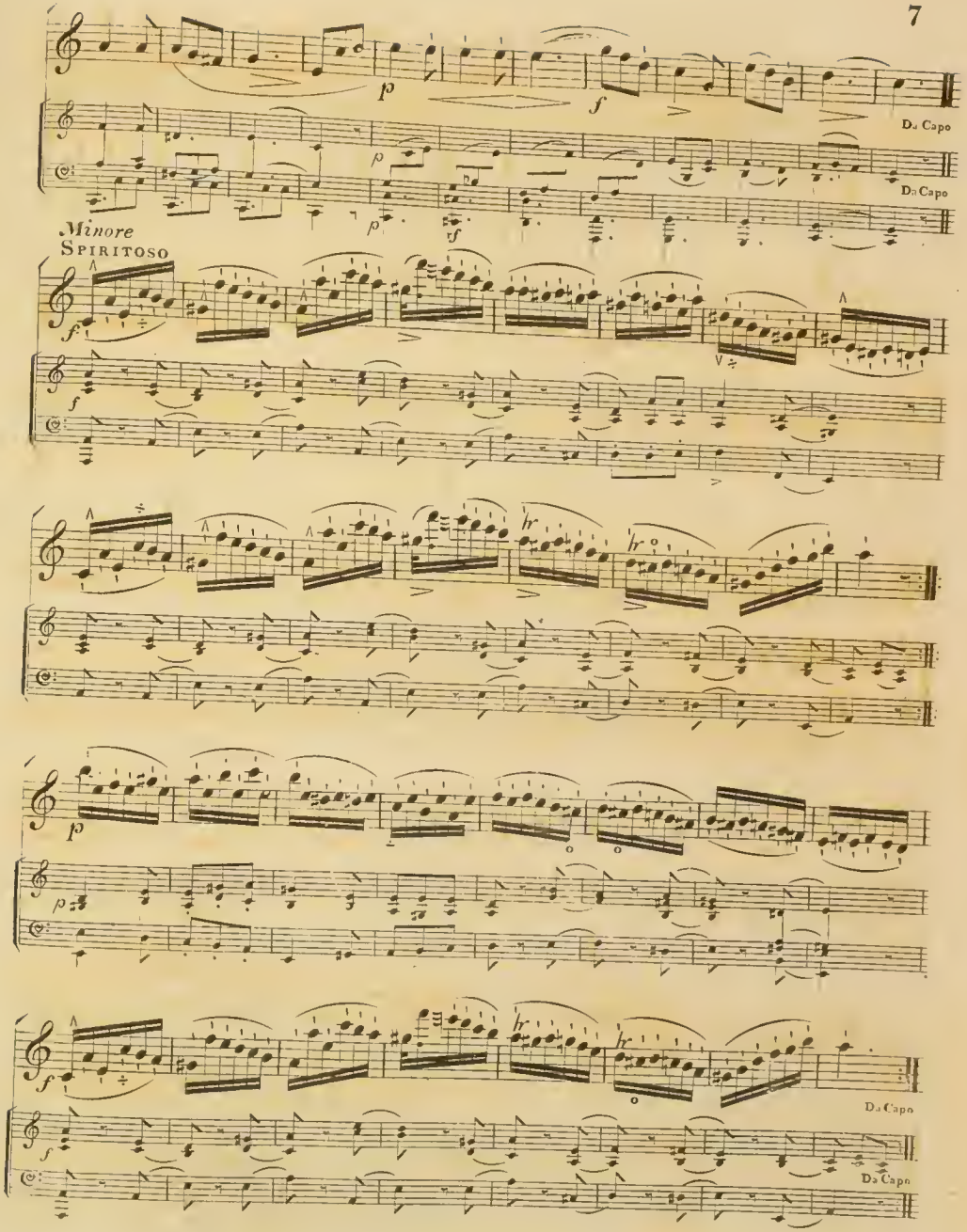
N.º 3.





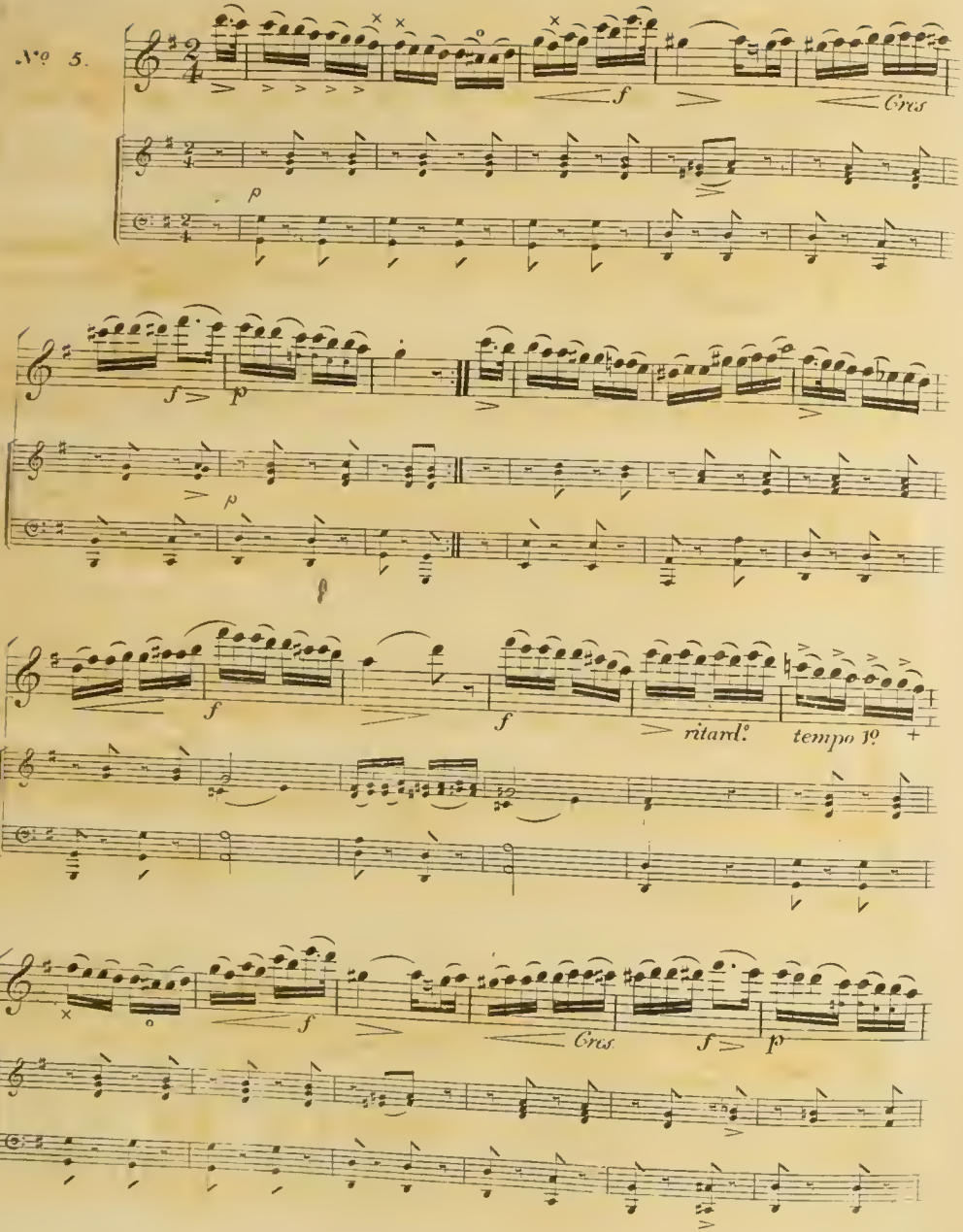
✲ On a Flute with large holes the F must be fingered thus 

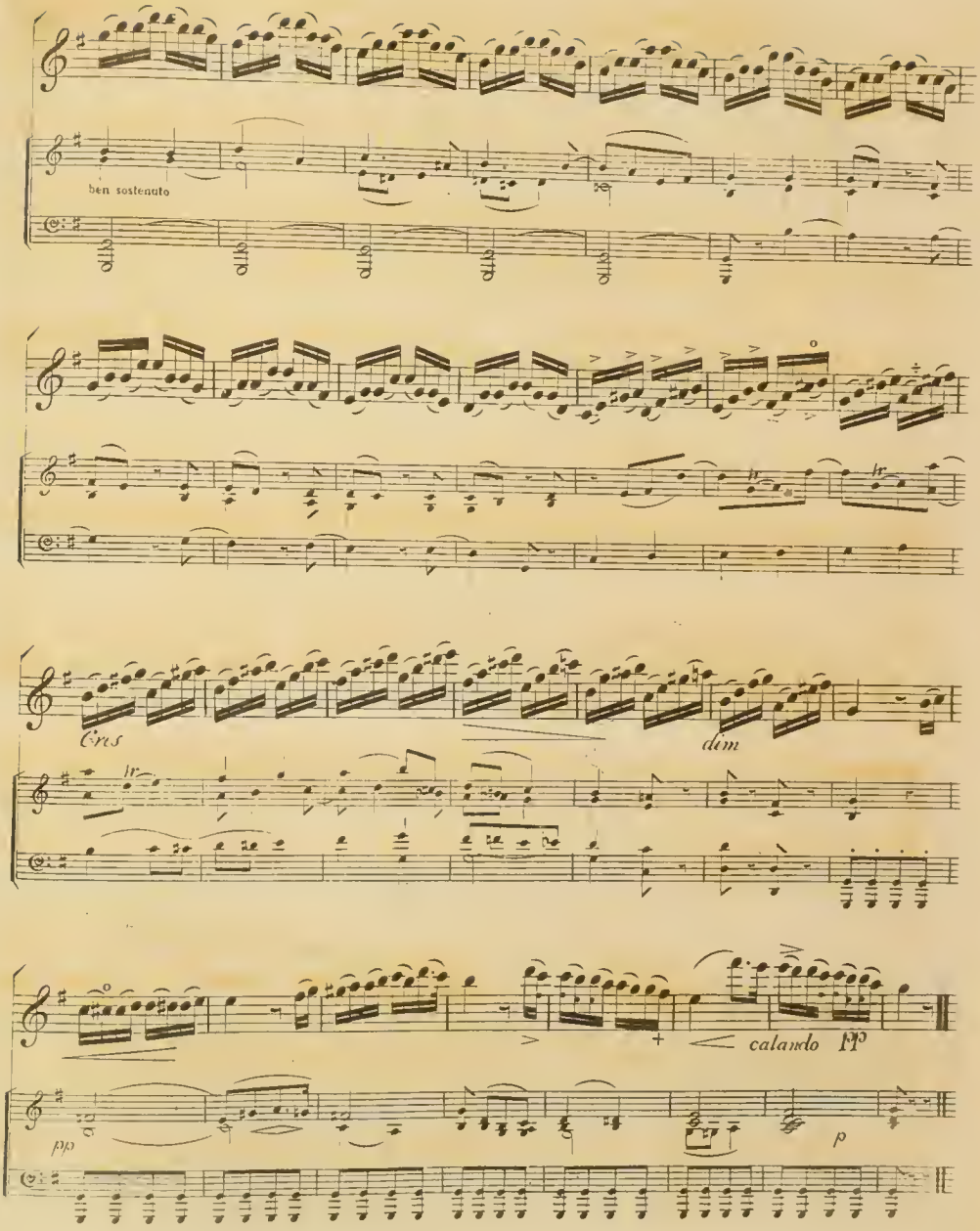

All? Mod?
No 4.
sostenuto
pp
Da Capo
Da Capo
f
p
p
p
f
p

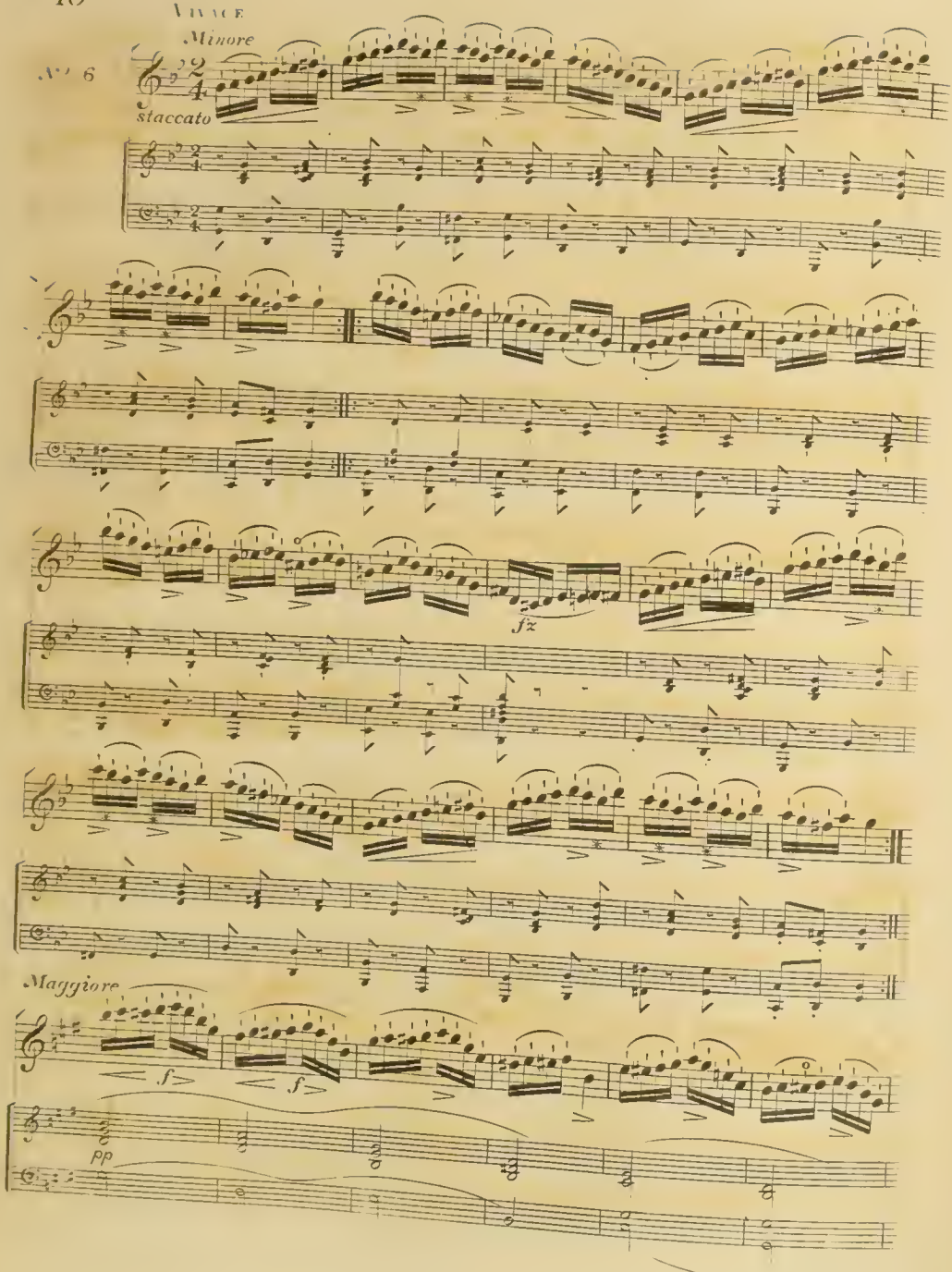

p
f
Da Capo
Da Capo
Minore
SPIRITOSO
f
hr
p
Da Capo
Da Capo

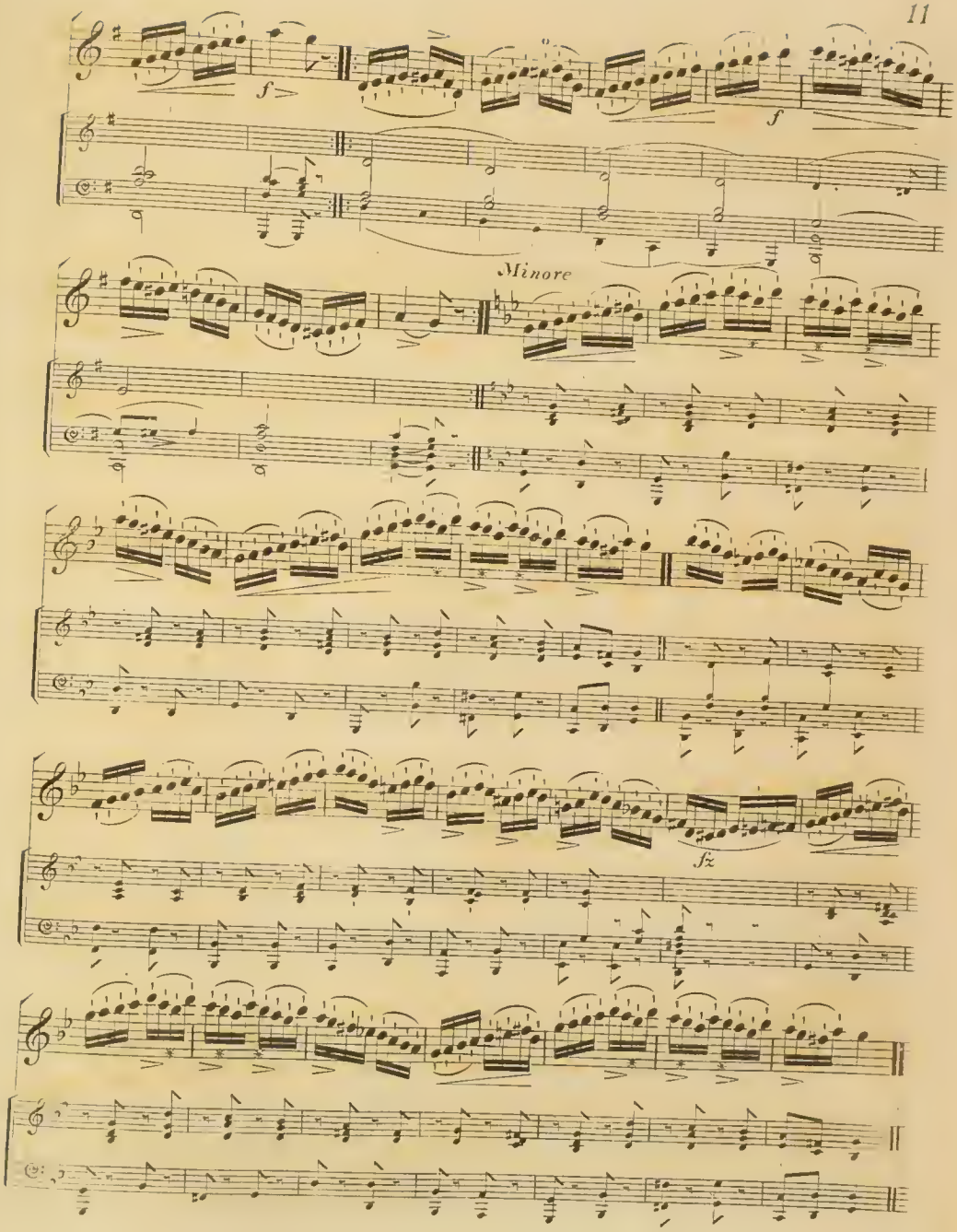
AFFETTUOSO

No 5.

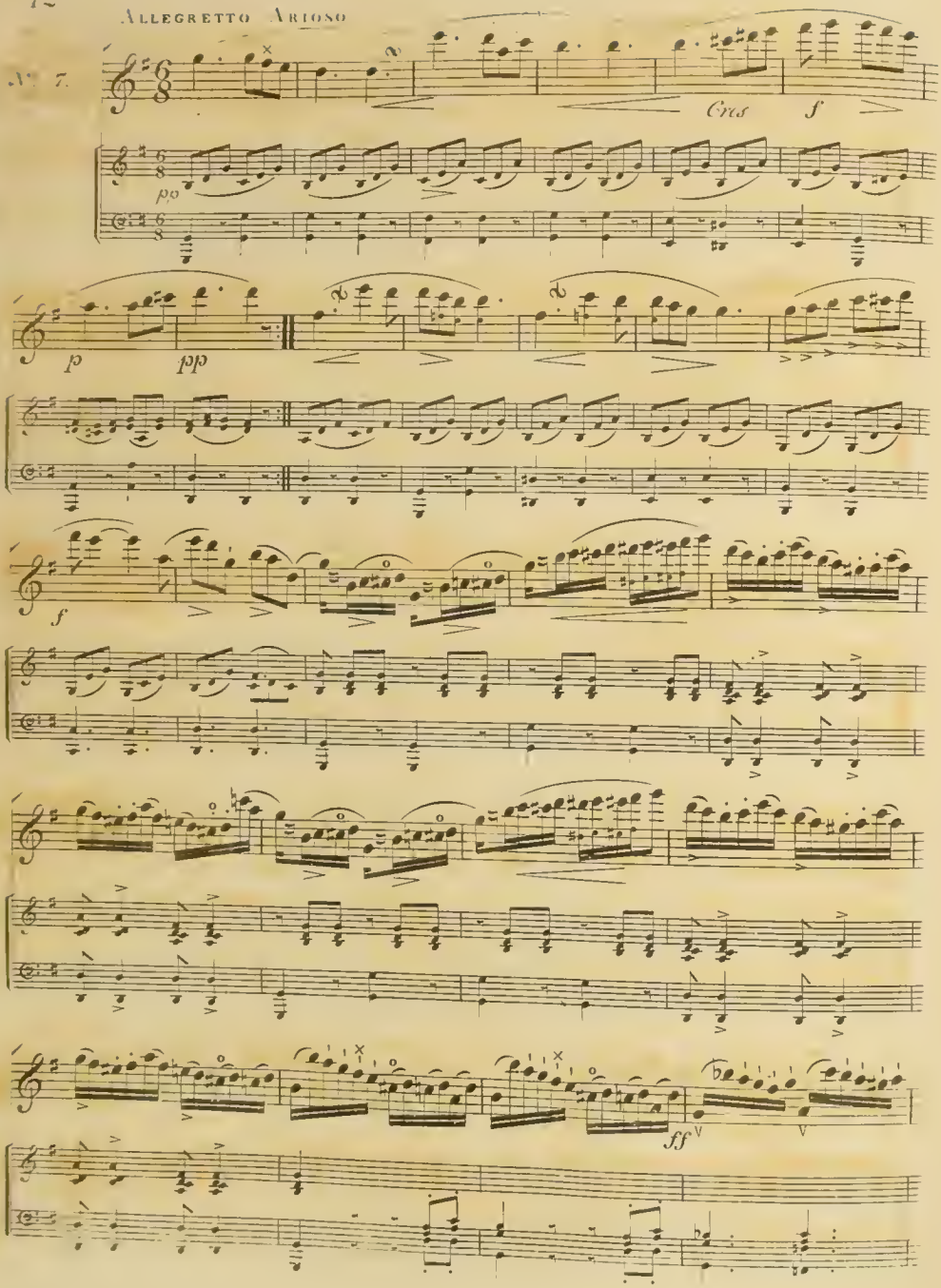


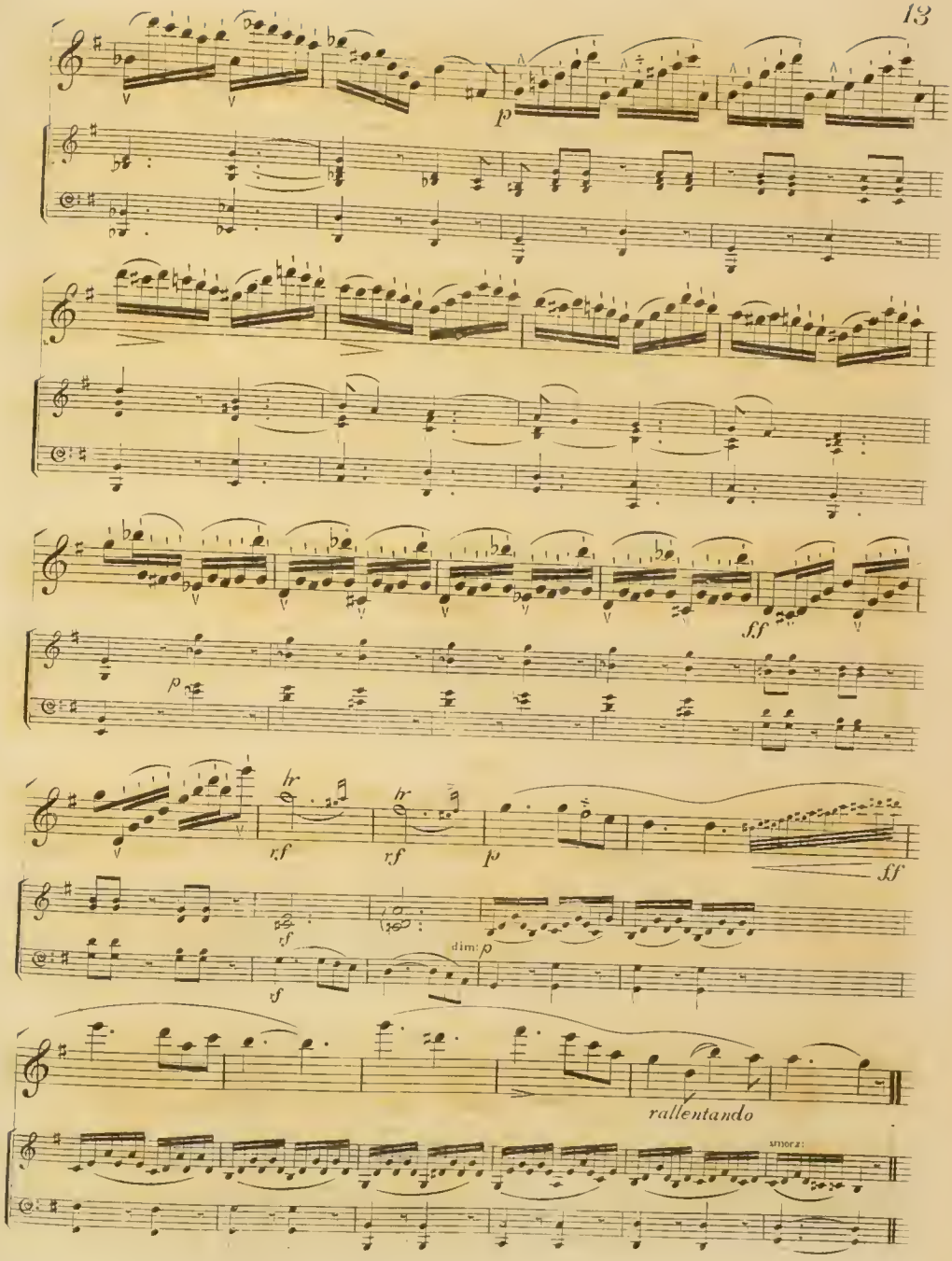

ben sostenuto
Cres
dim
calando
pp
p


Vivace
Minore
N° 6
staccato
fz
Maggiore
f
f
pp


f
f
Minore
fz

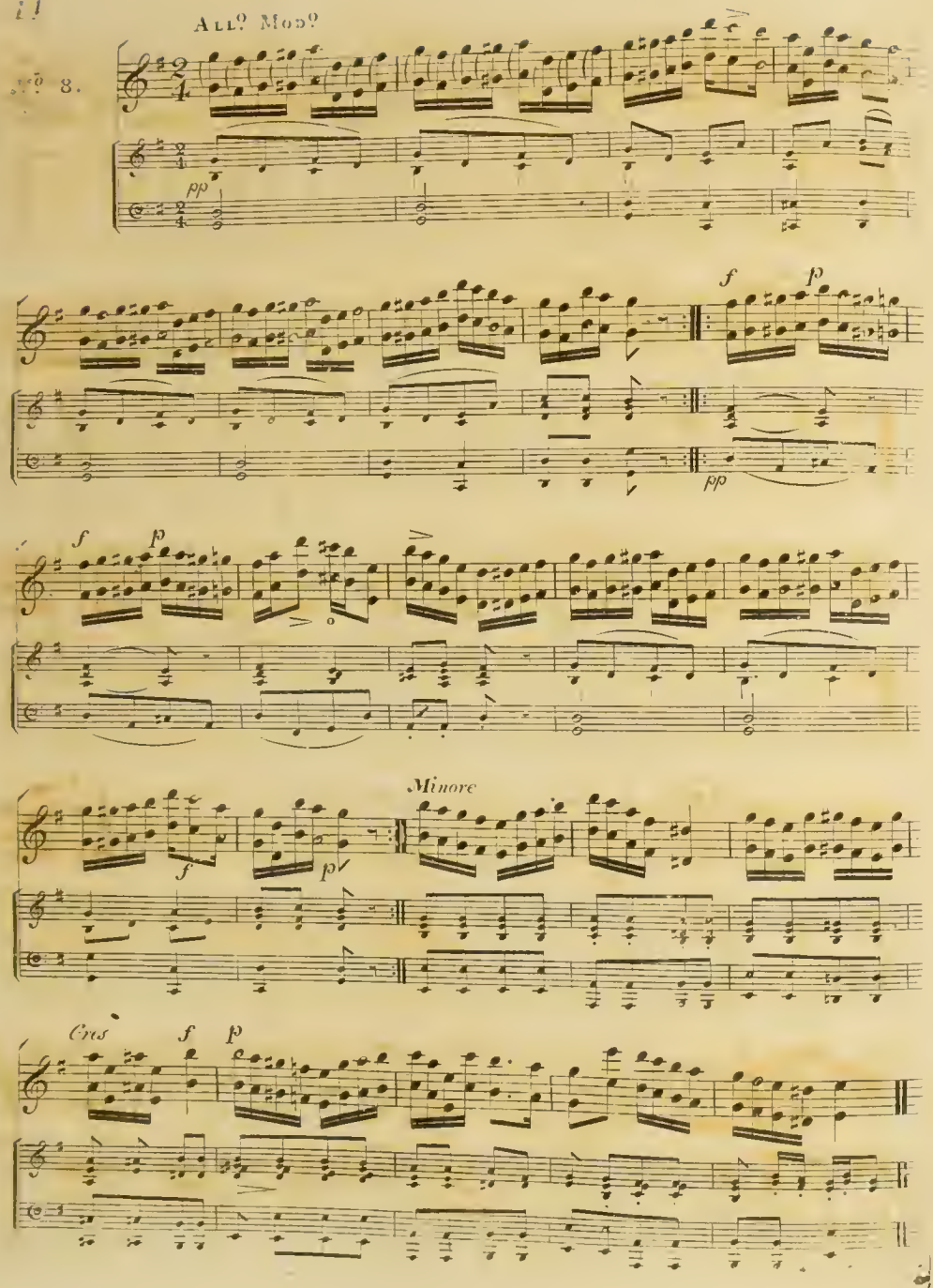
ALLEGRETTO ARIOSO

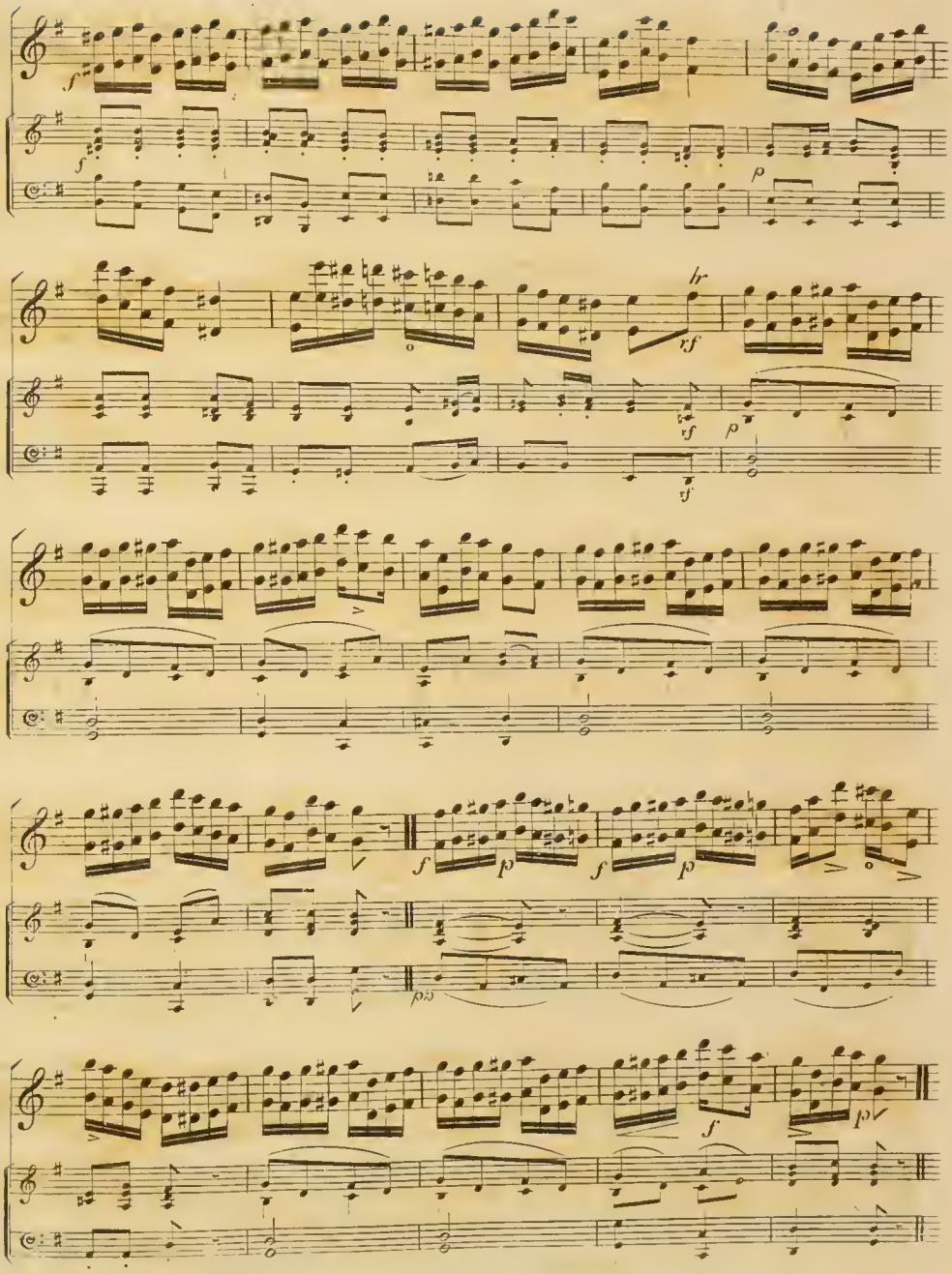



p
ff
p
fr
rf
fr
p
ff
rf
dim: p
sf
rallentando
smorz:

All.o Mod.o

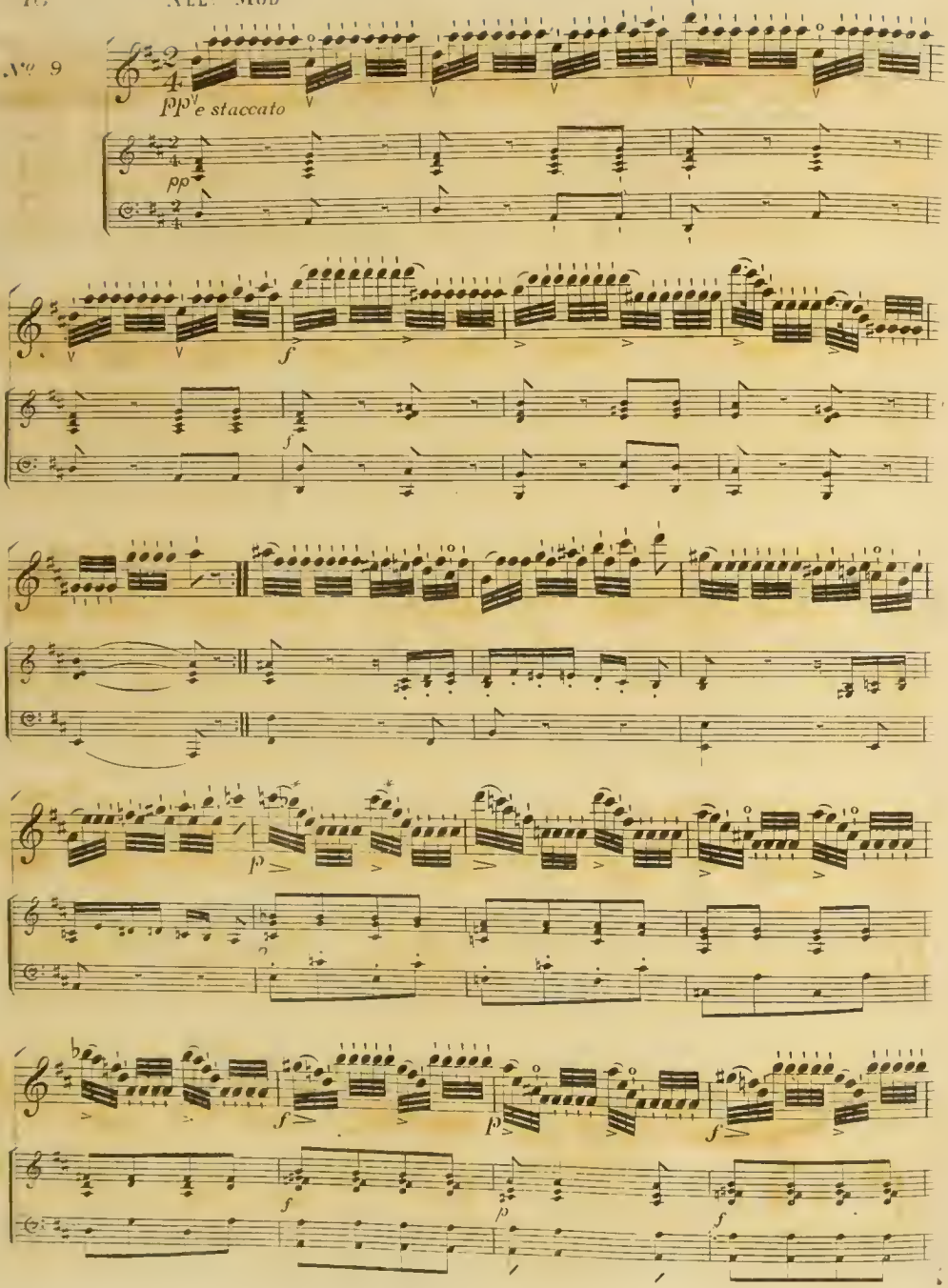
N.o 8.

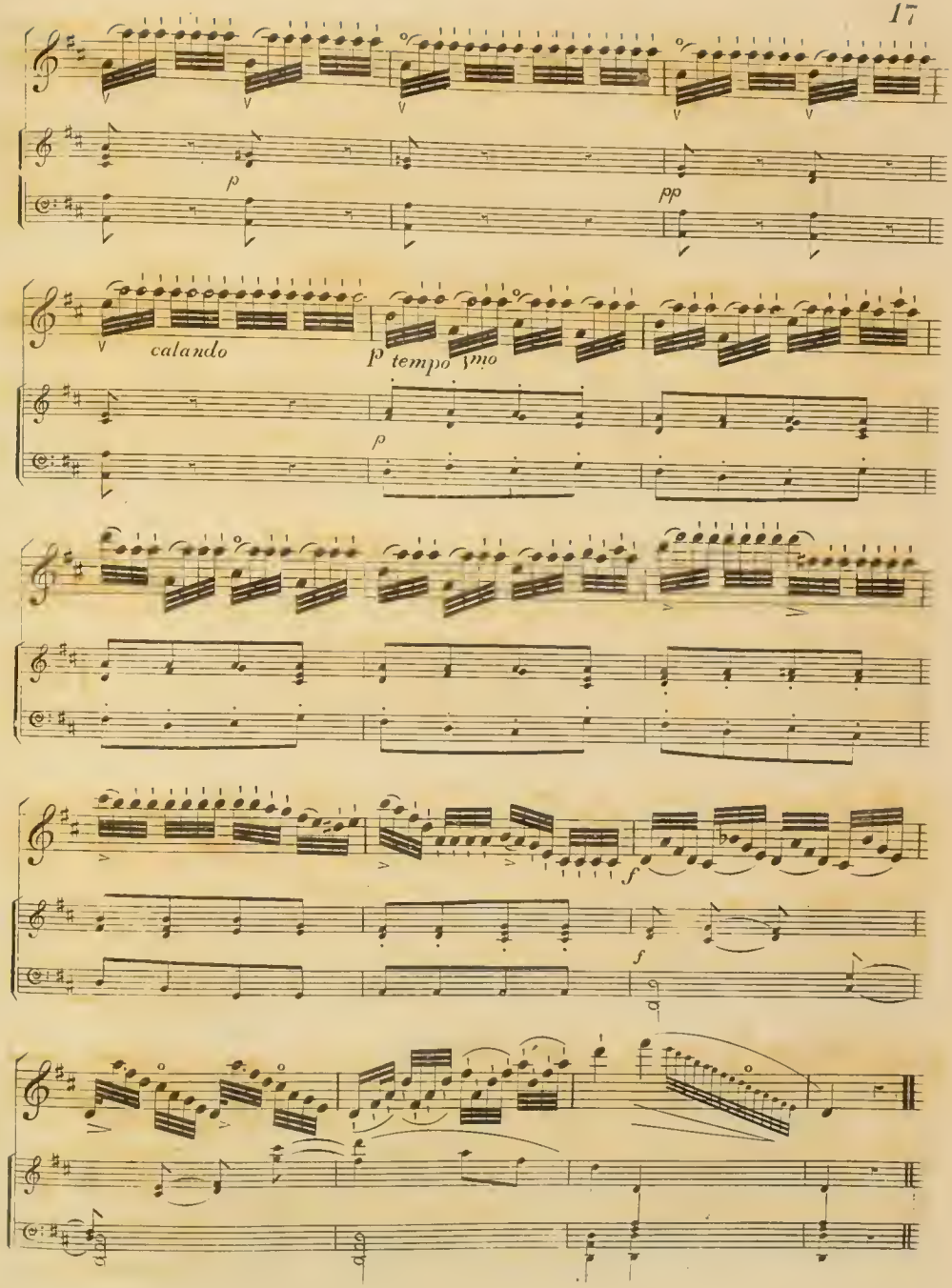



f
f
p
lr
tf
f
p
f
f
p
f
p
pp
f
p

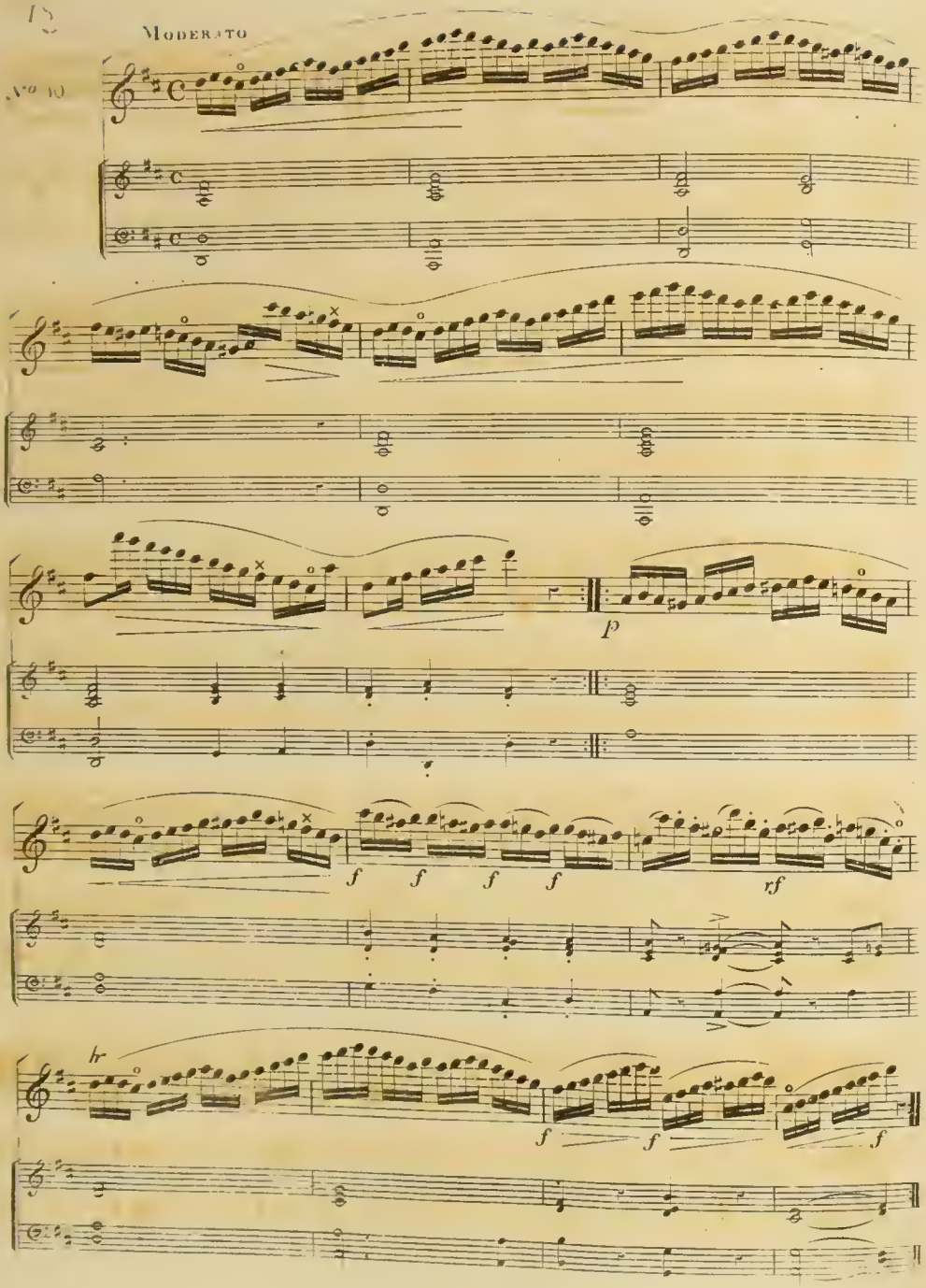
All.o Mod.o

N.o 9



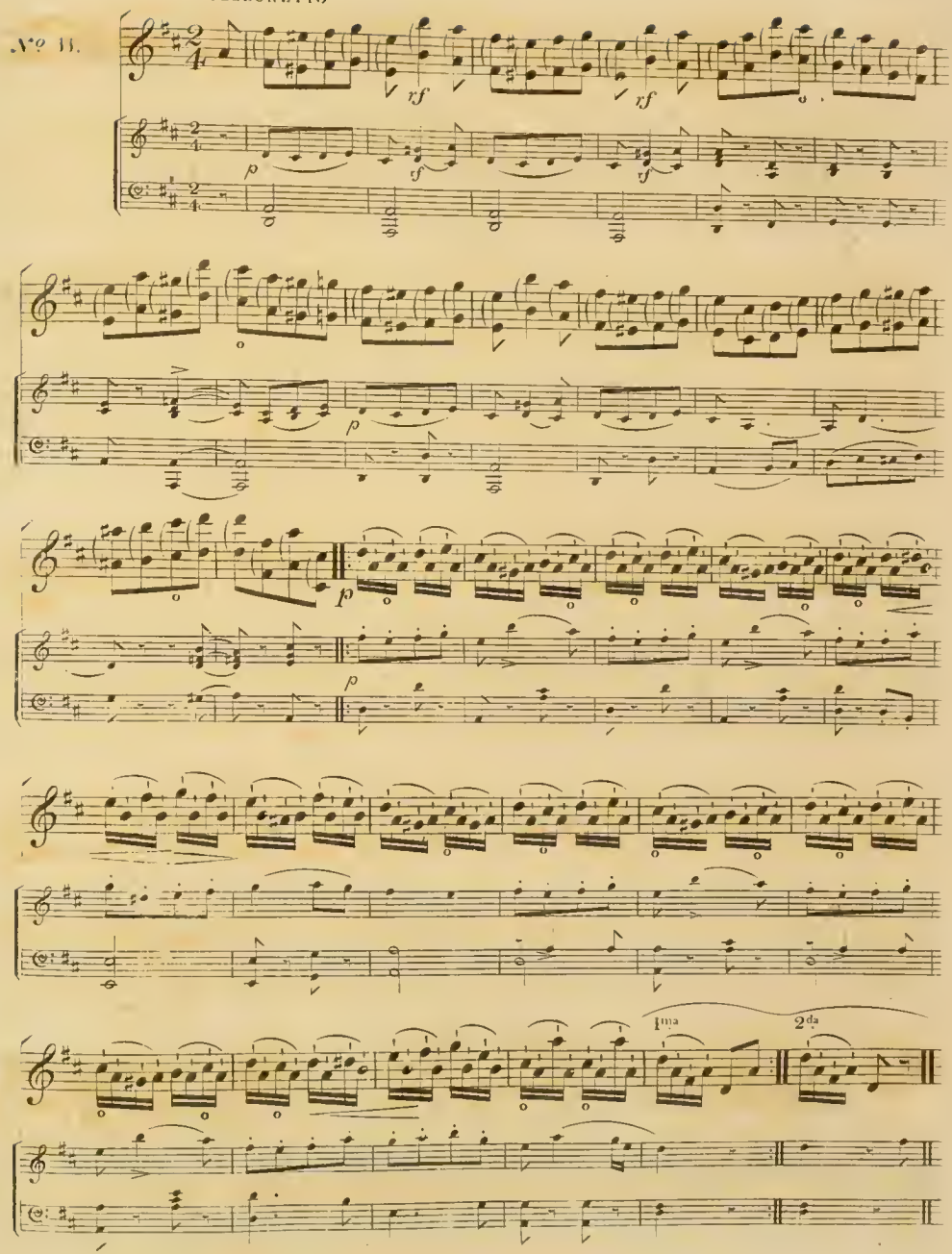

p
pp
calando
p tempo primo
p
f
f

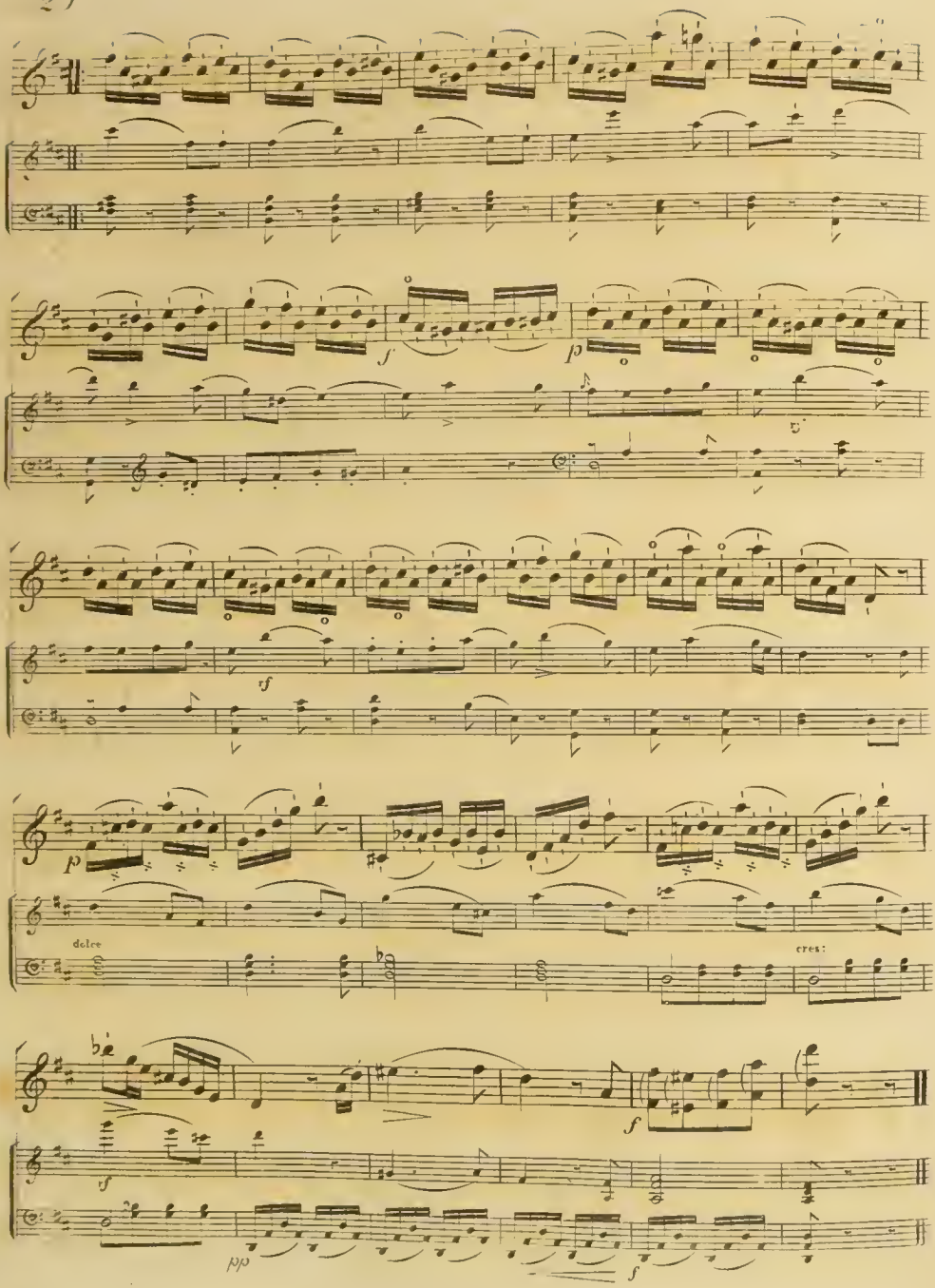
MODERATO



ALLEGRETTO

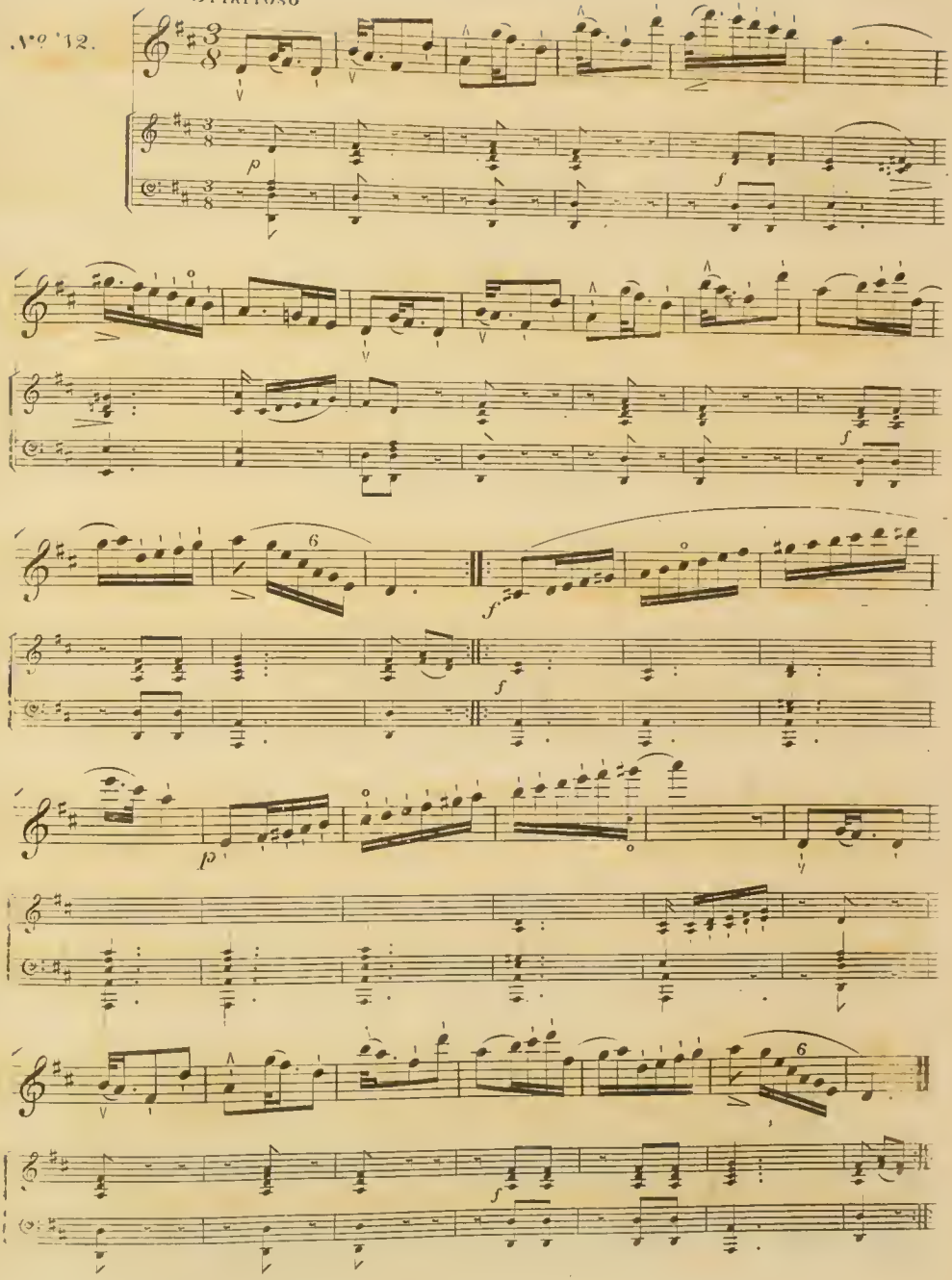
Nº 11.

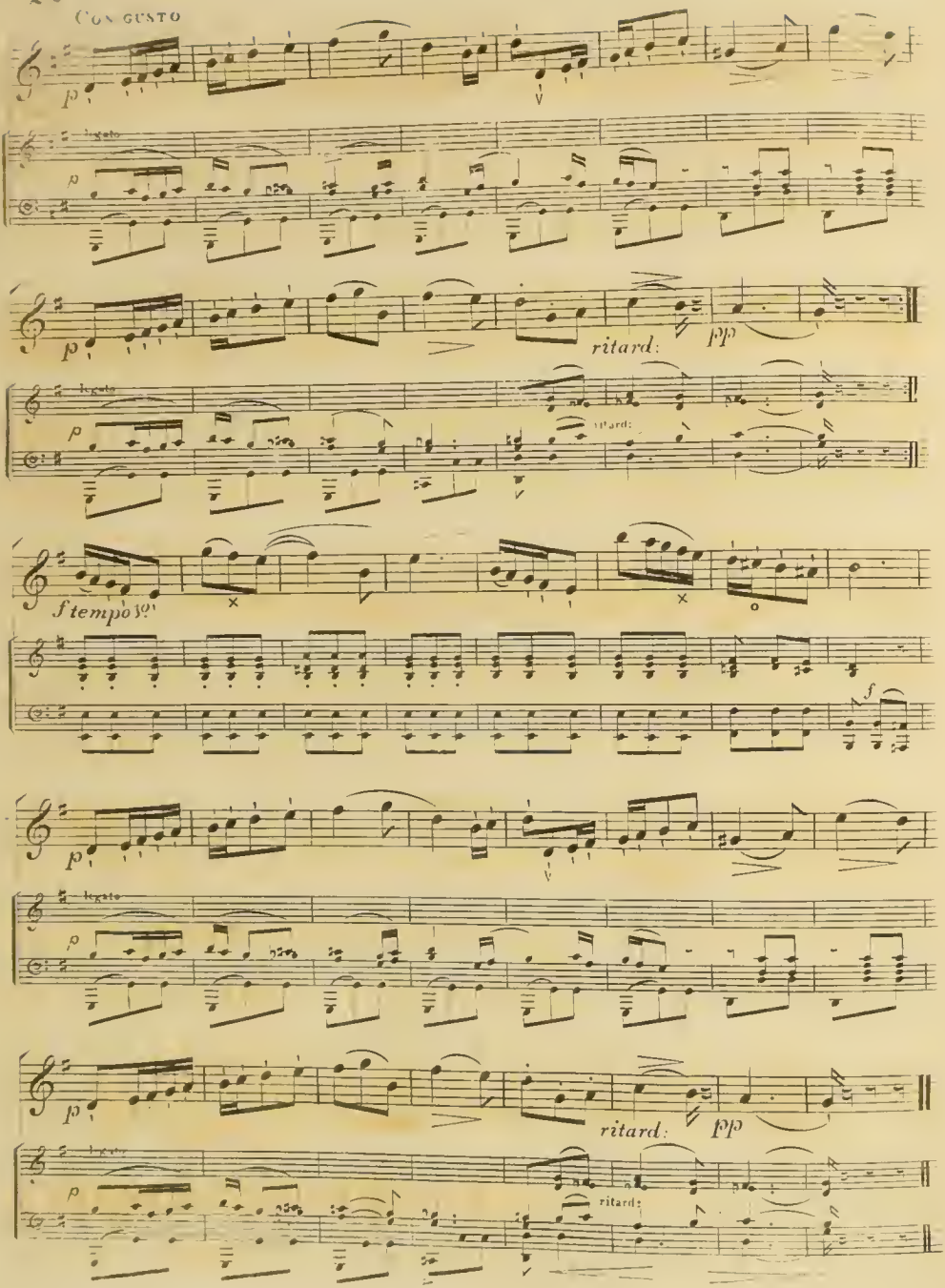


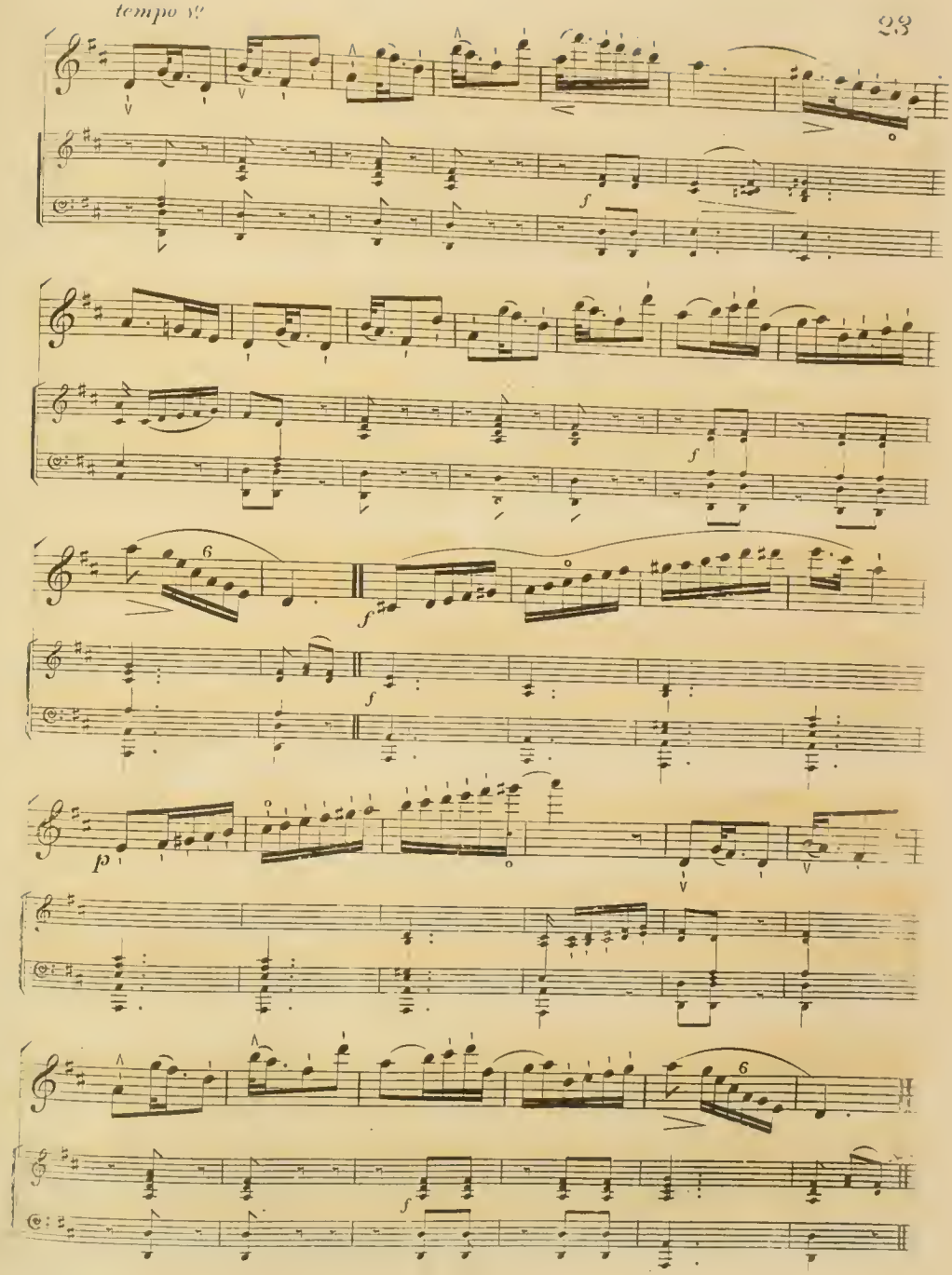

f
p
sf
p
dolce
cres:
f
f
pp
f

Spiritoso

N.º 12.

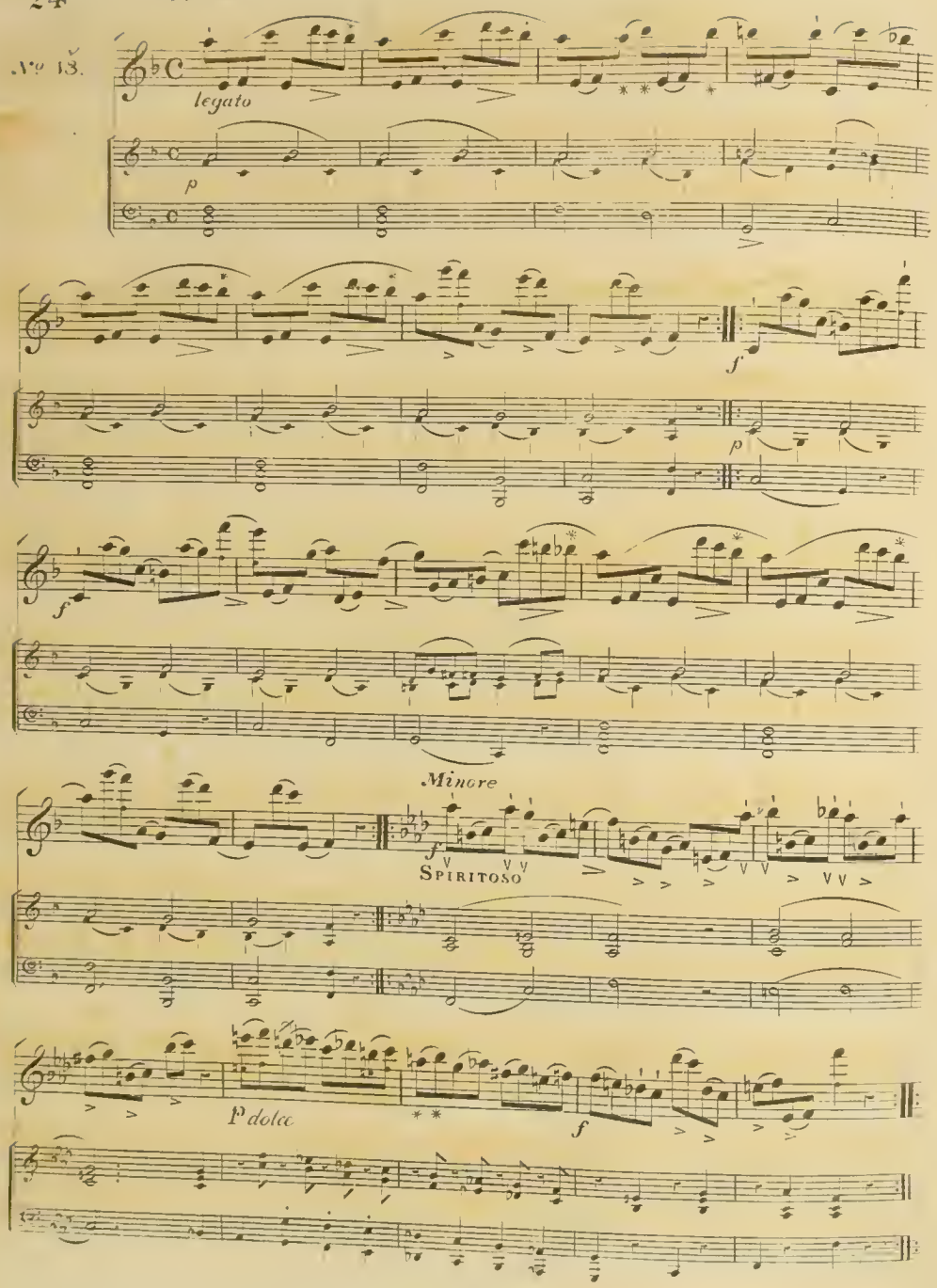


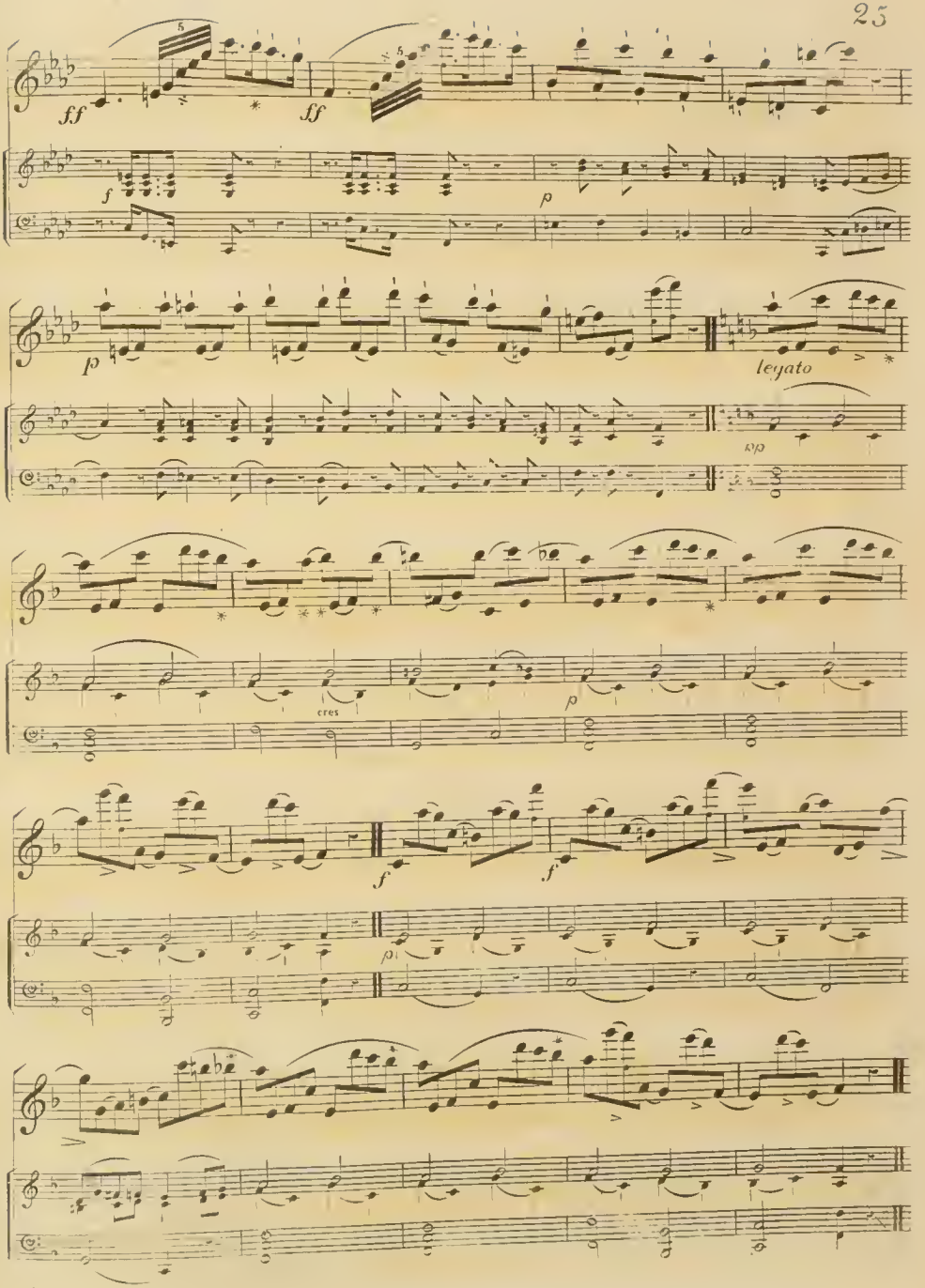

Con gusto
p
legato
p
p
ritard:
pp
legato
p
ritard:
f tempo 1º
f
p
legato
p
p
ritard:
pp
legato
p
ritard:


tempo 1°
f
6
f
f
p
f
6
f

Moderato

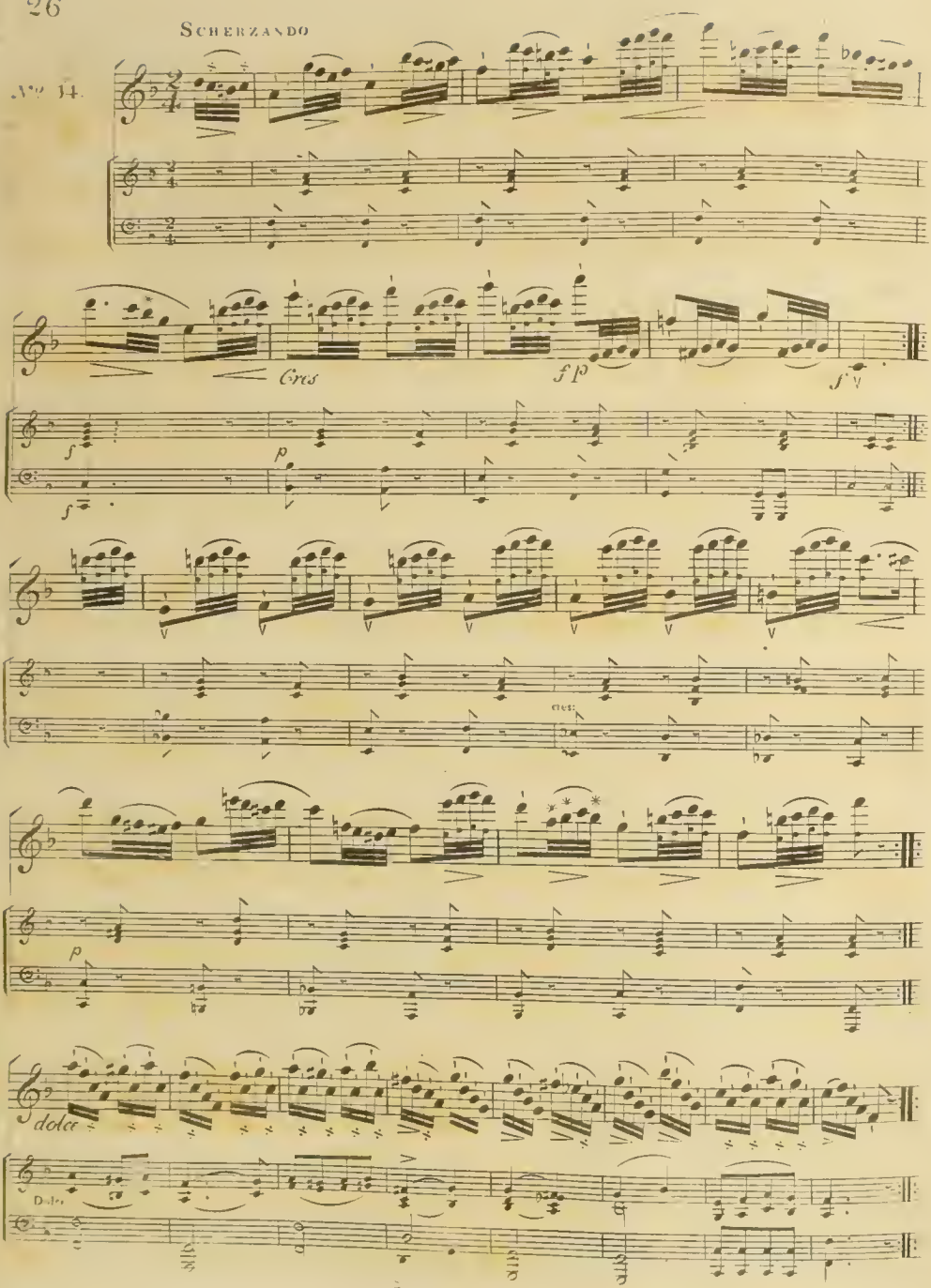
No 13.

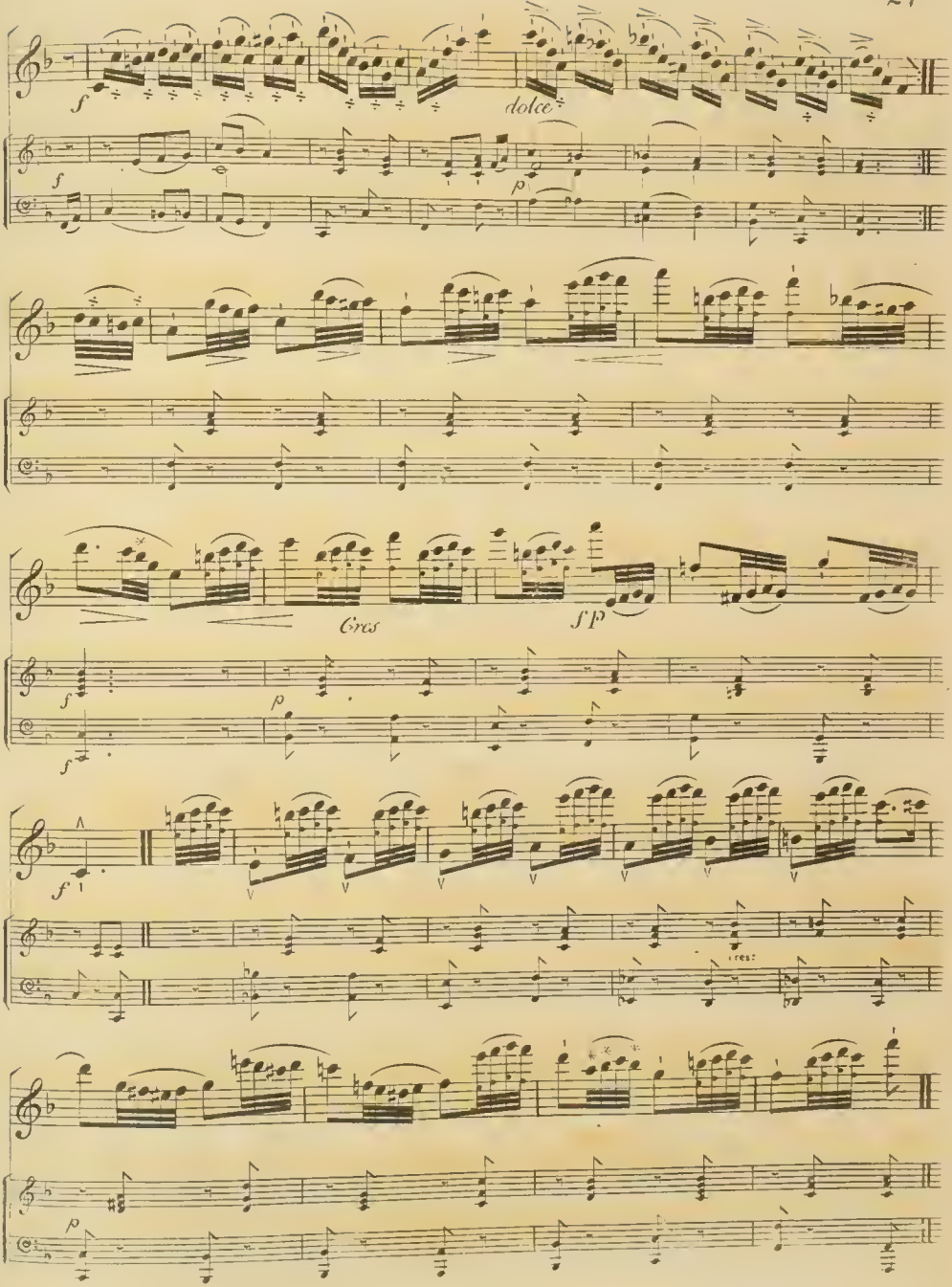



ff
ff
f
p
p
leyato
pp
cres
p
f
f
p

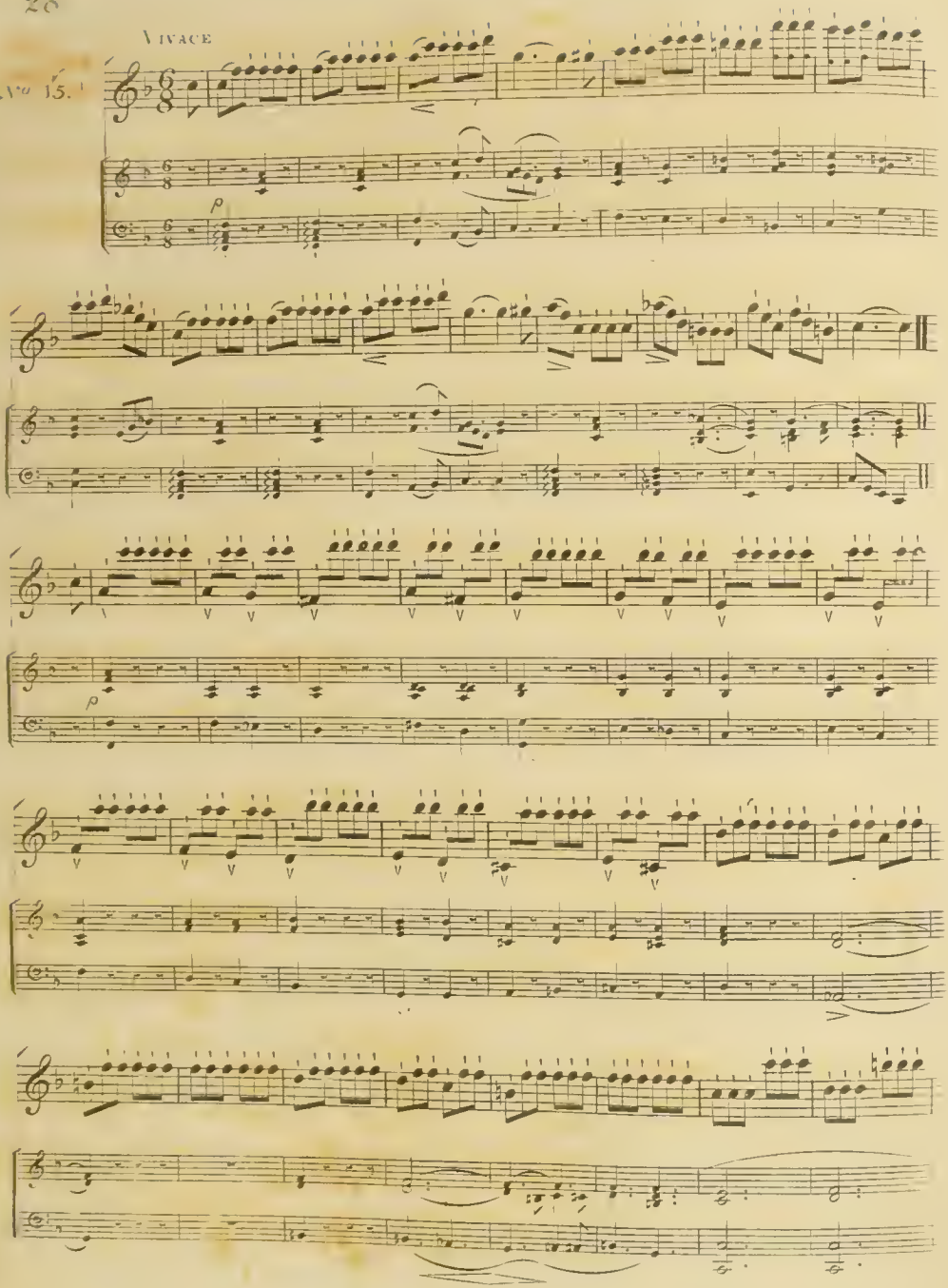
SCHERZANDO

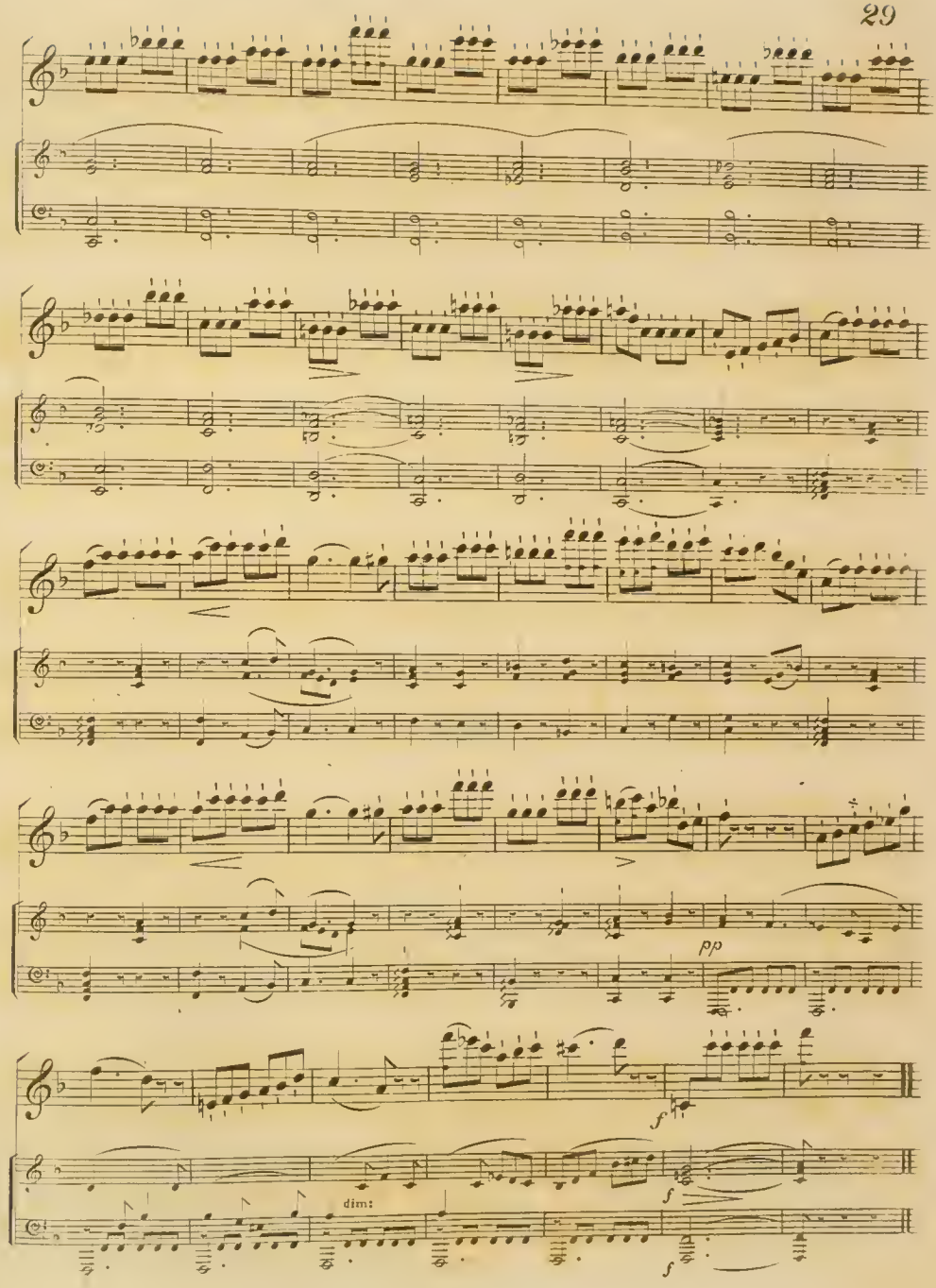
N° 14.




dolce
Cres
fp
cres:

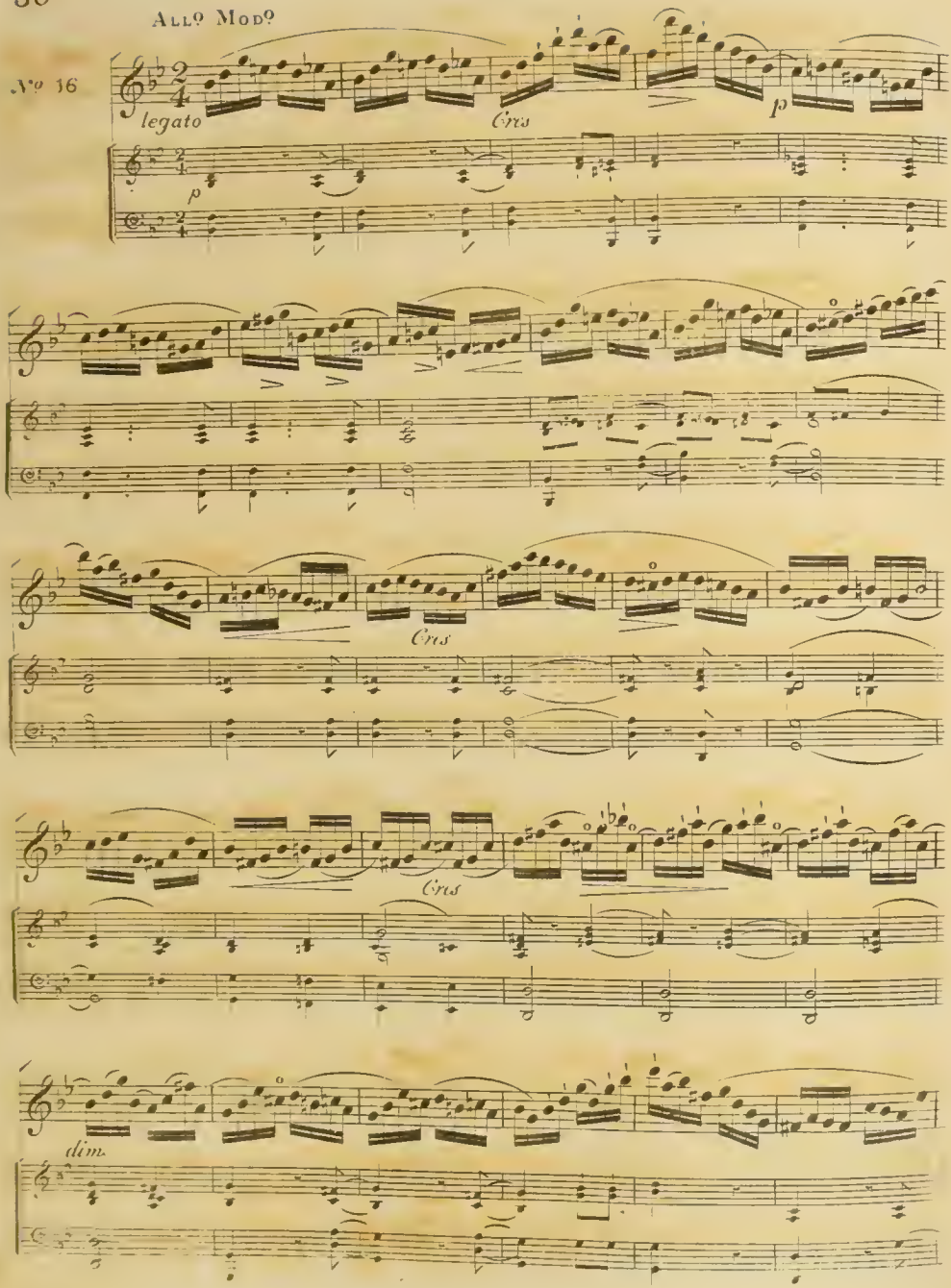
No 15.

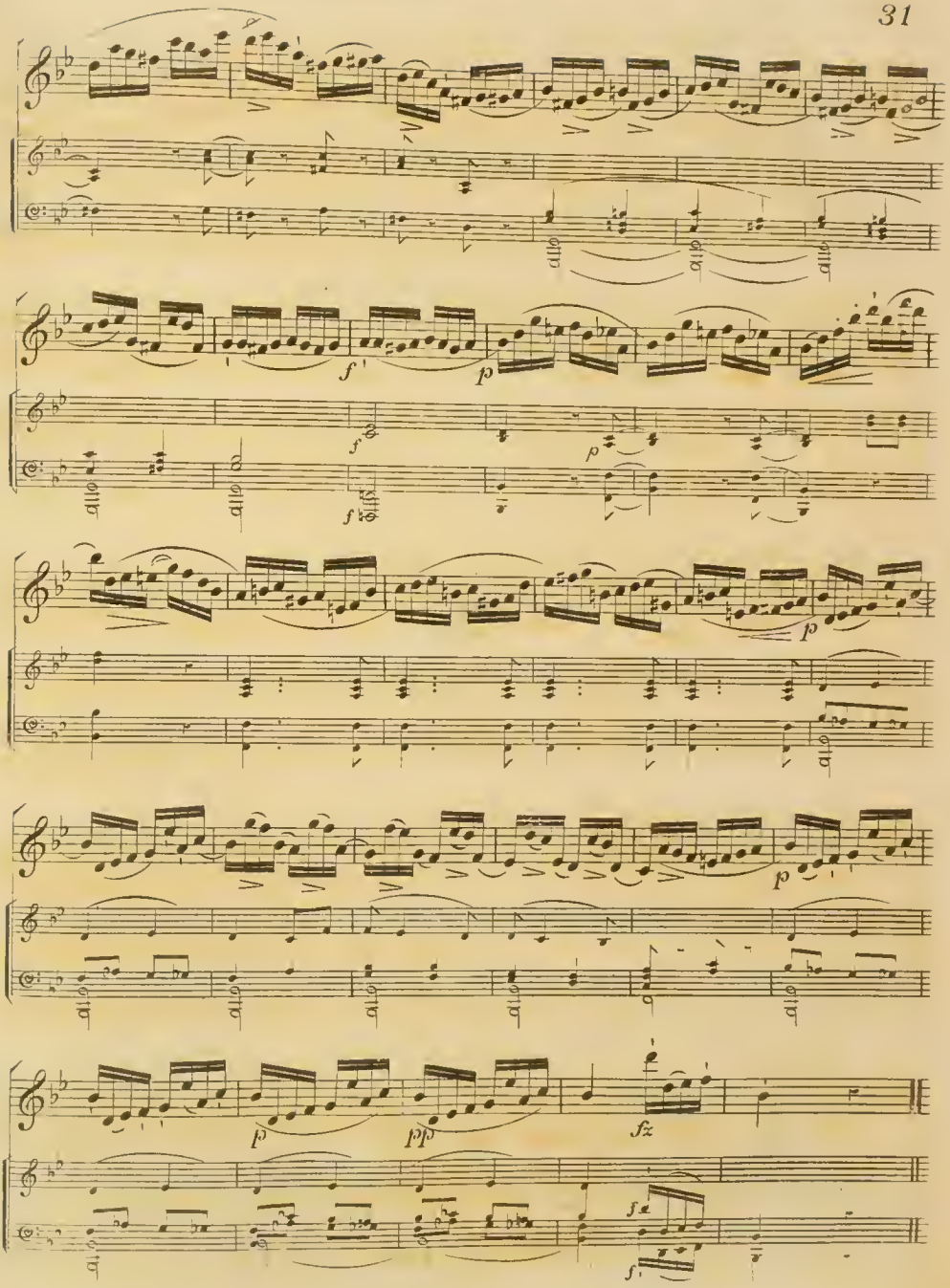



pp
f
dim:
f
f

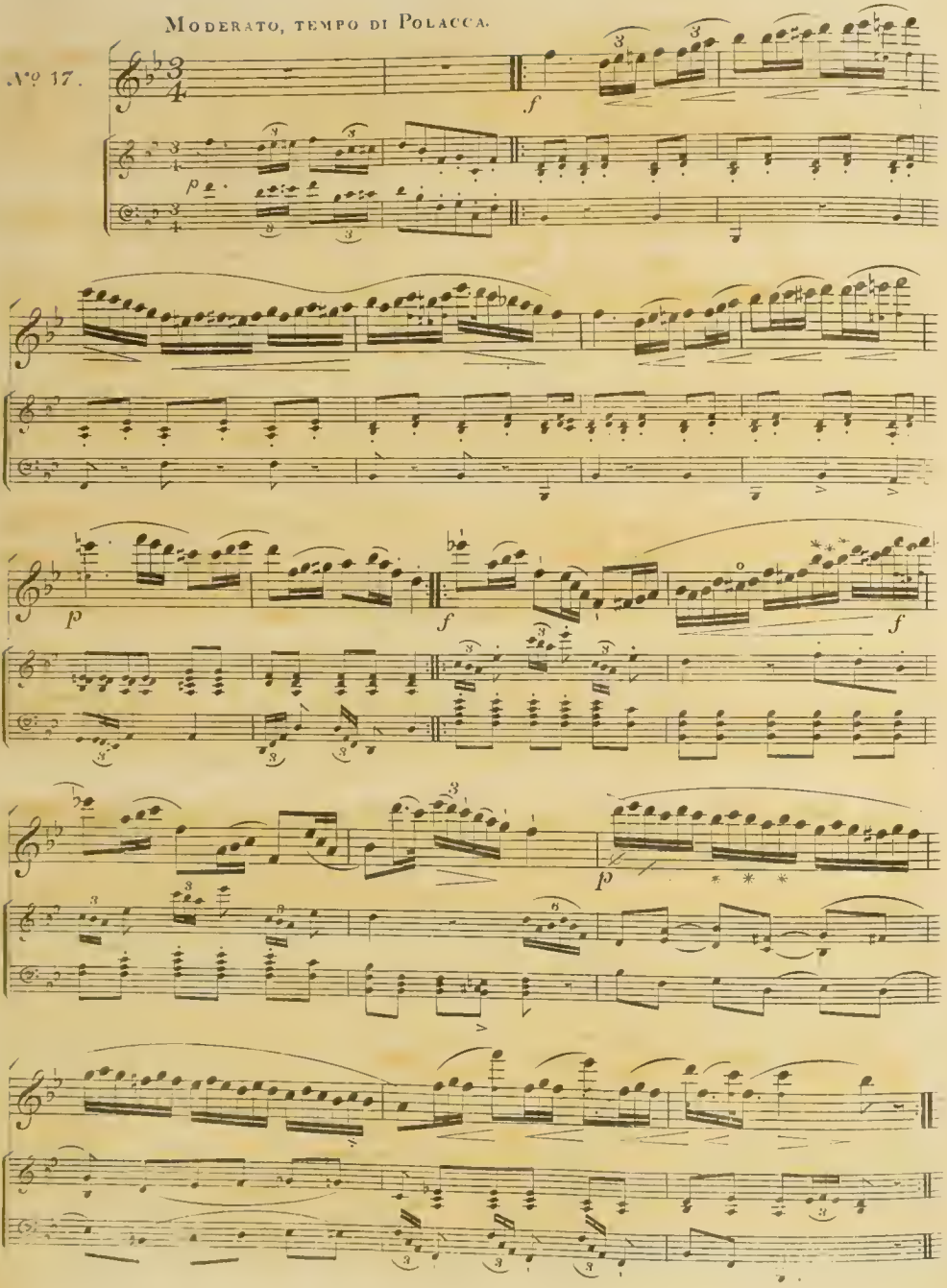
Allo Modo

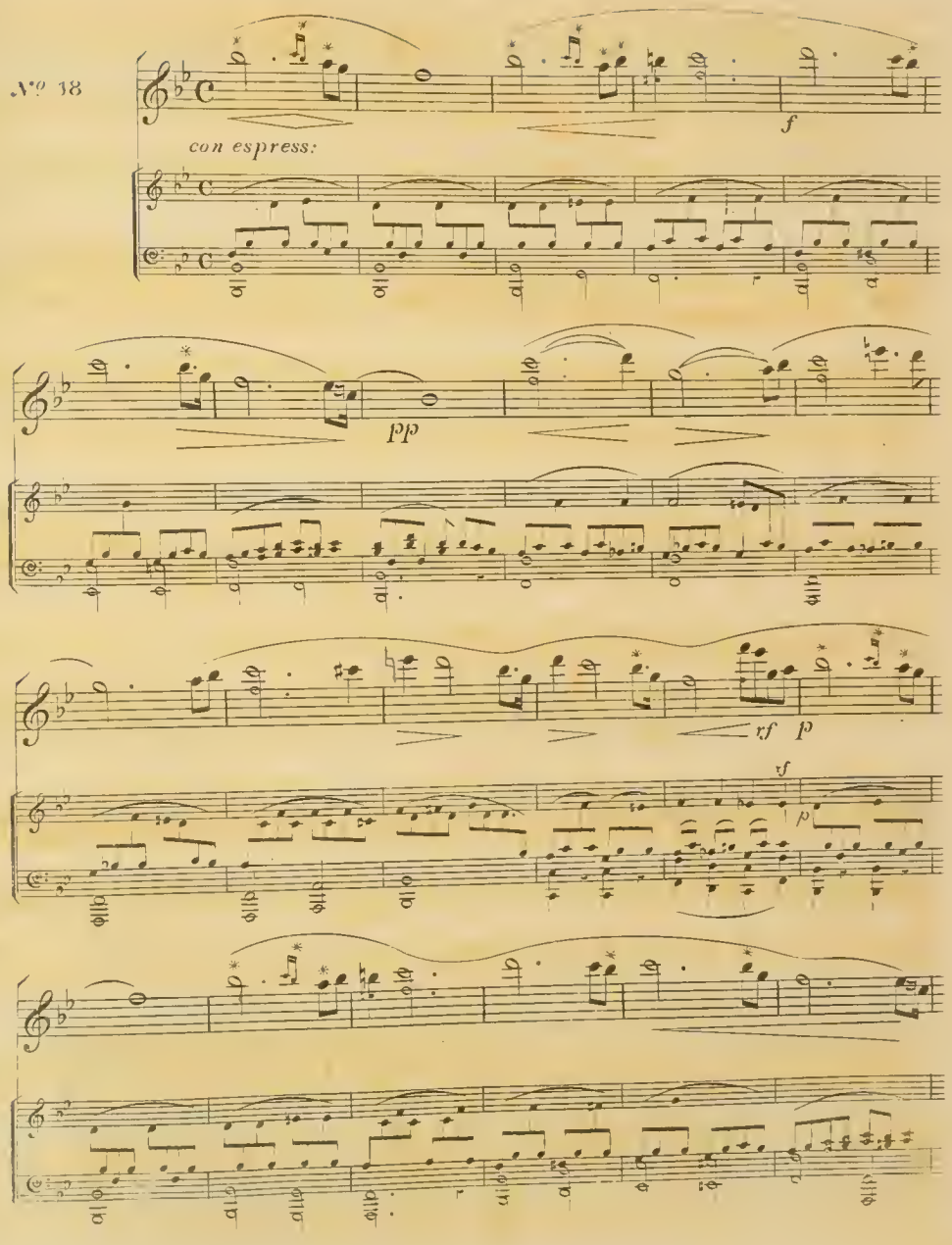
No 16

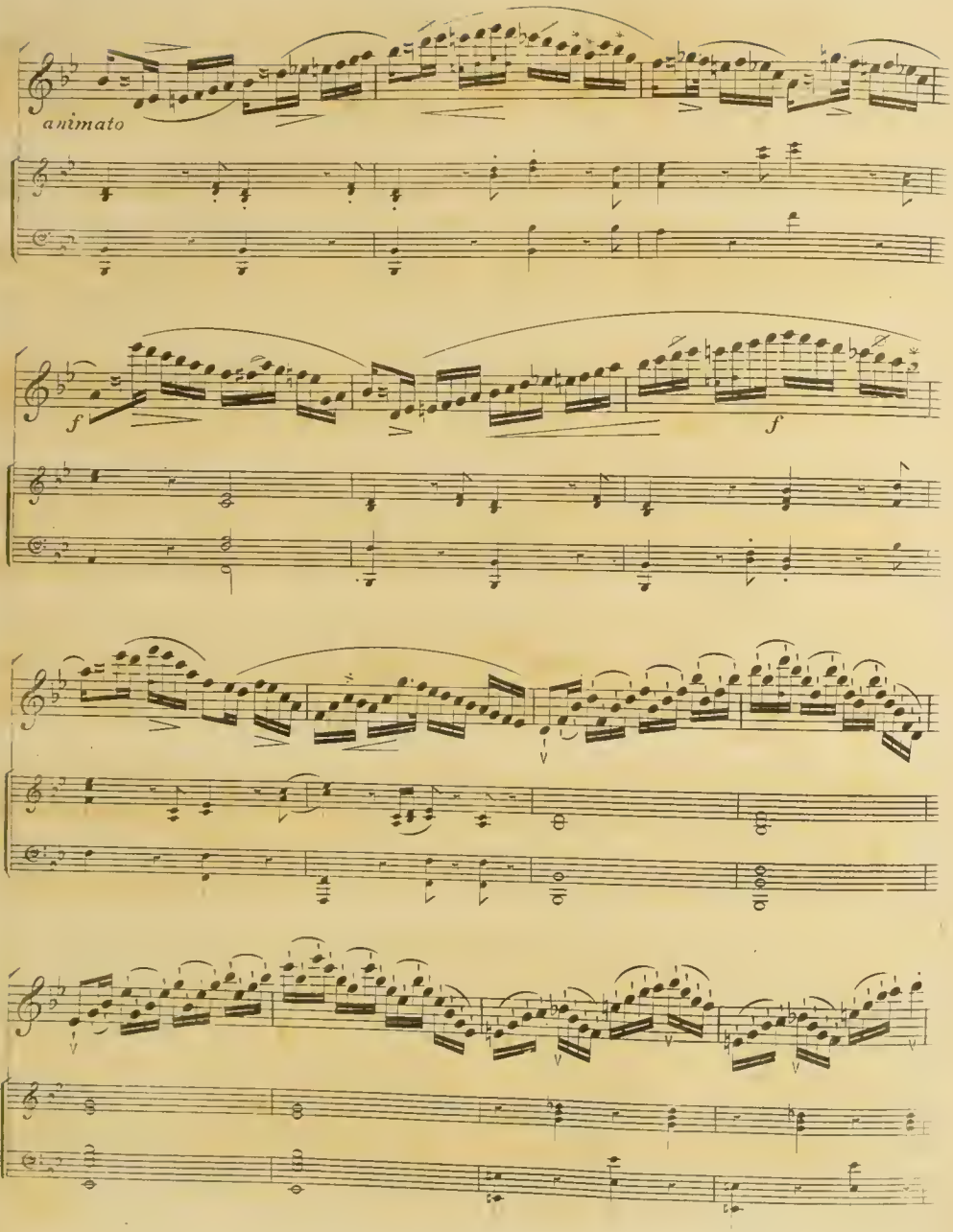


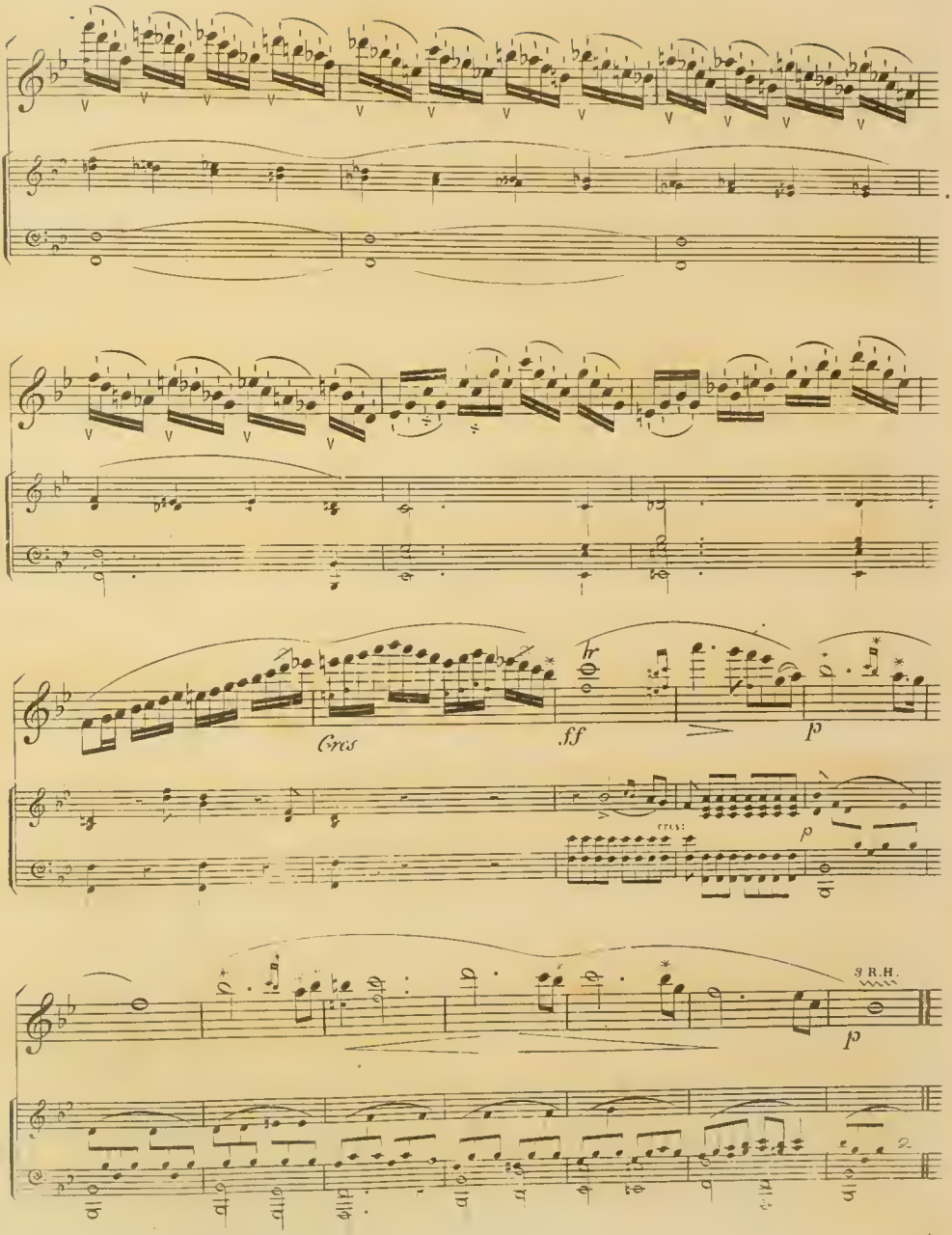

f
p
f
p
f
p
p
p
pp
fz
f
f

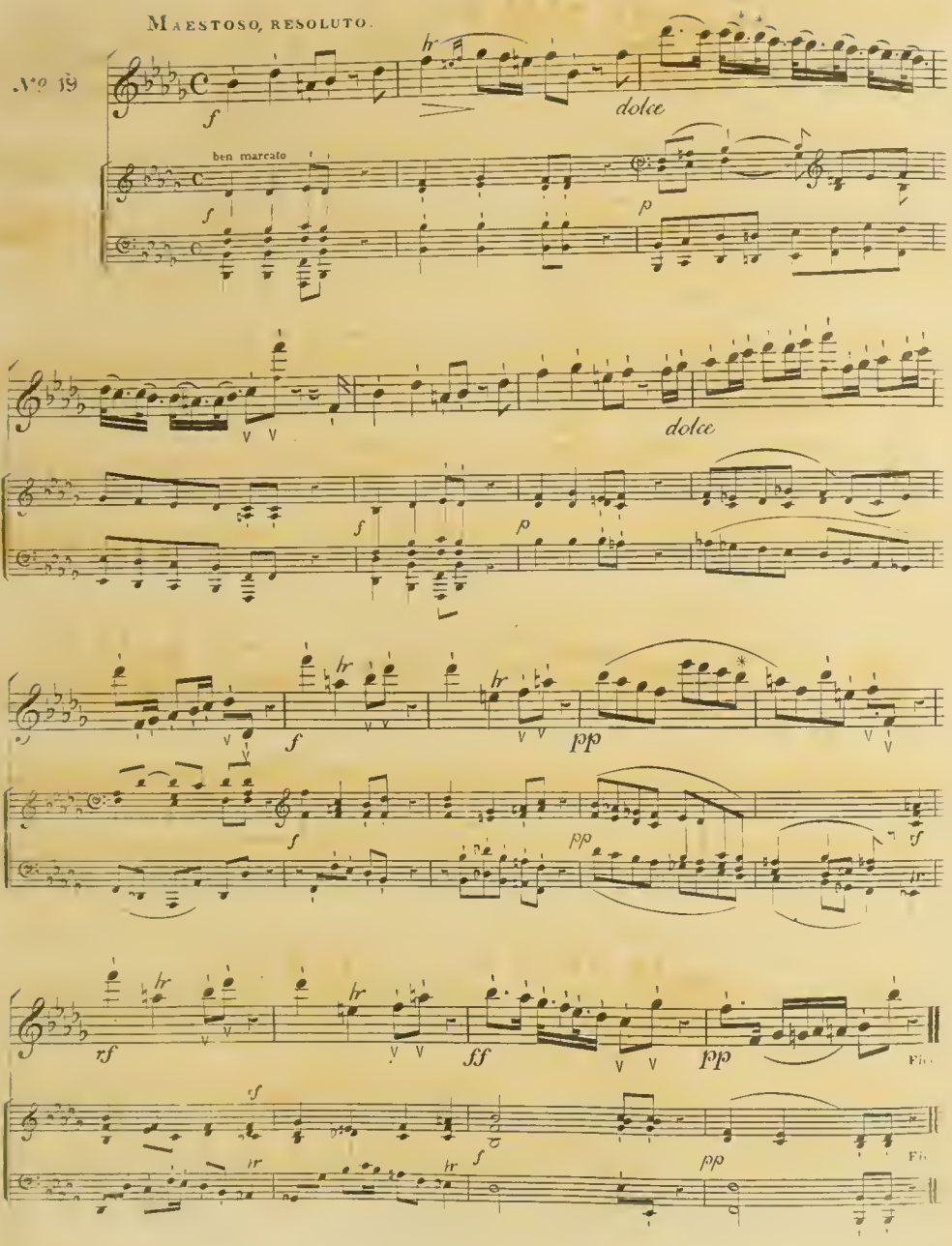
MODERATO, TEMPO DI POLACCA.

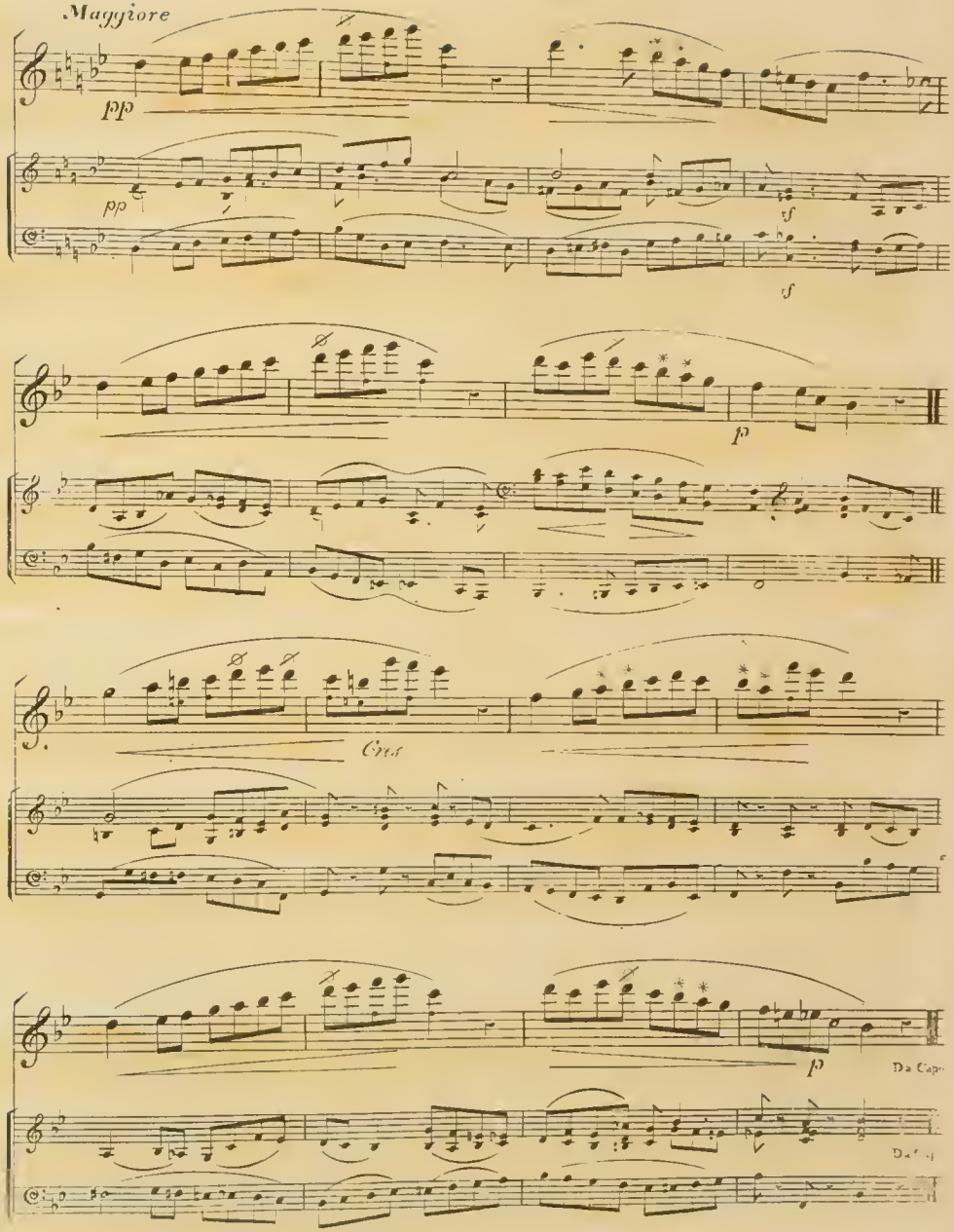



No 18
con espress:
f
pp
rf
p
f
p


animato
f
f

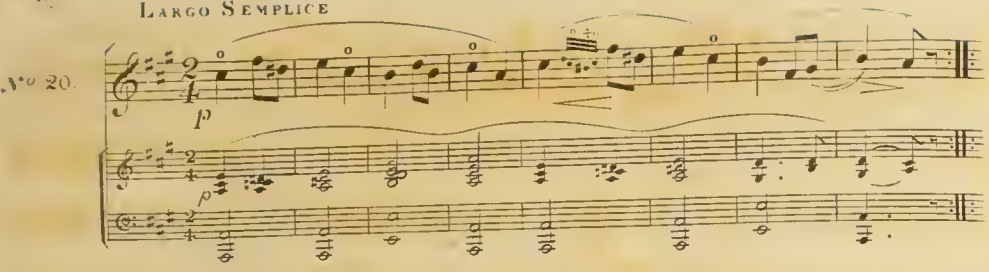

Cres
ff
p
cres:
p
8 R.H.
p

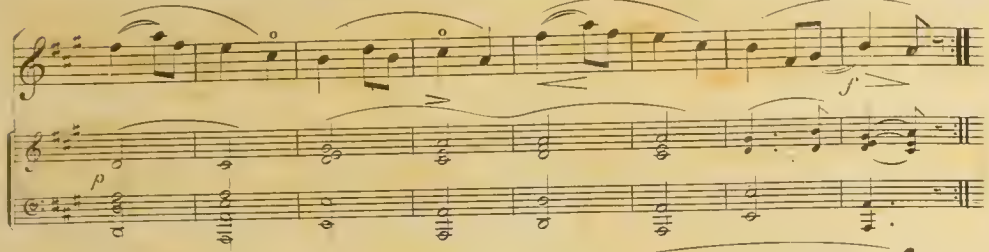

Maestoso, resoluto.
Nº 19
ben marcato
dolce
dolce
Fin
Fin


Maggiore
pp
pp
sf
sf
p
Cres
p
Da Capo

LARGO SEMPLICE

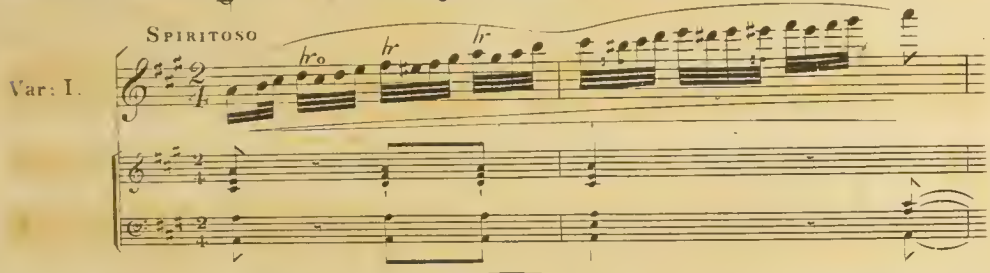
N° 20.

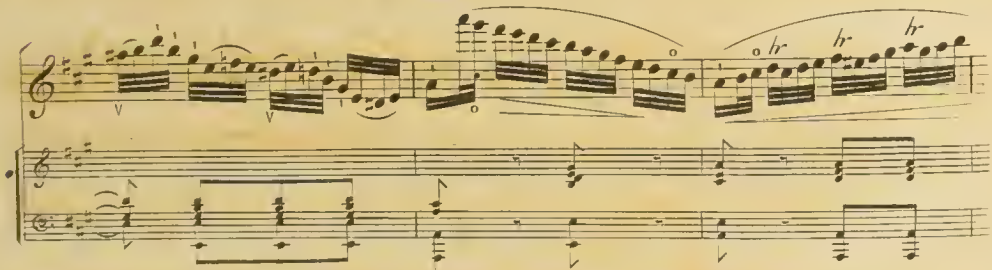


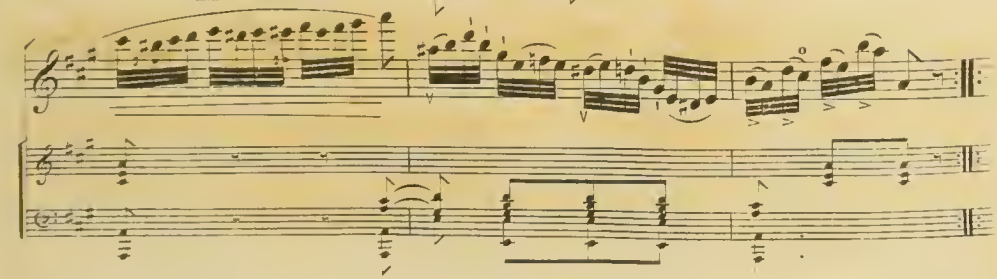


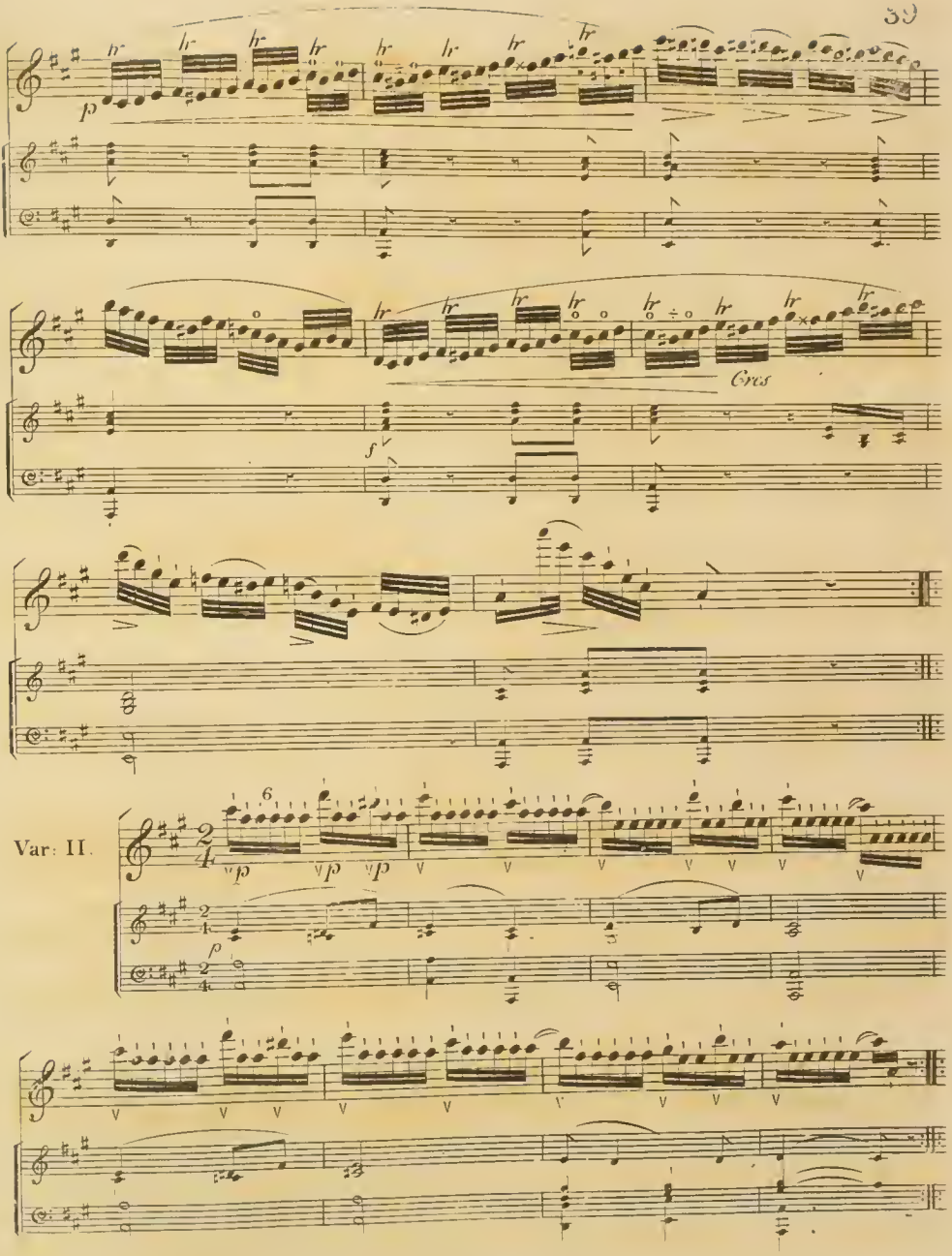
SPIRITOSO

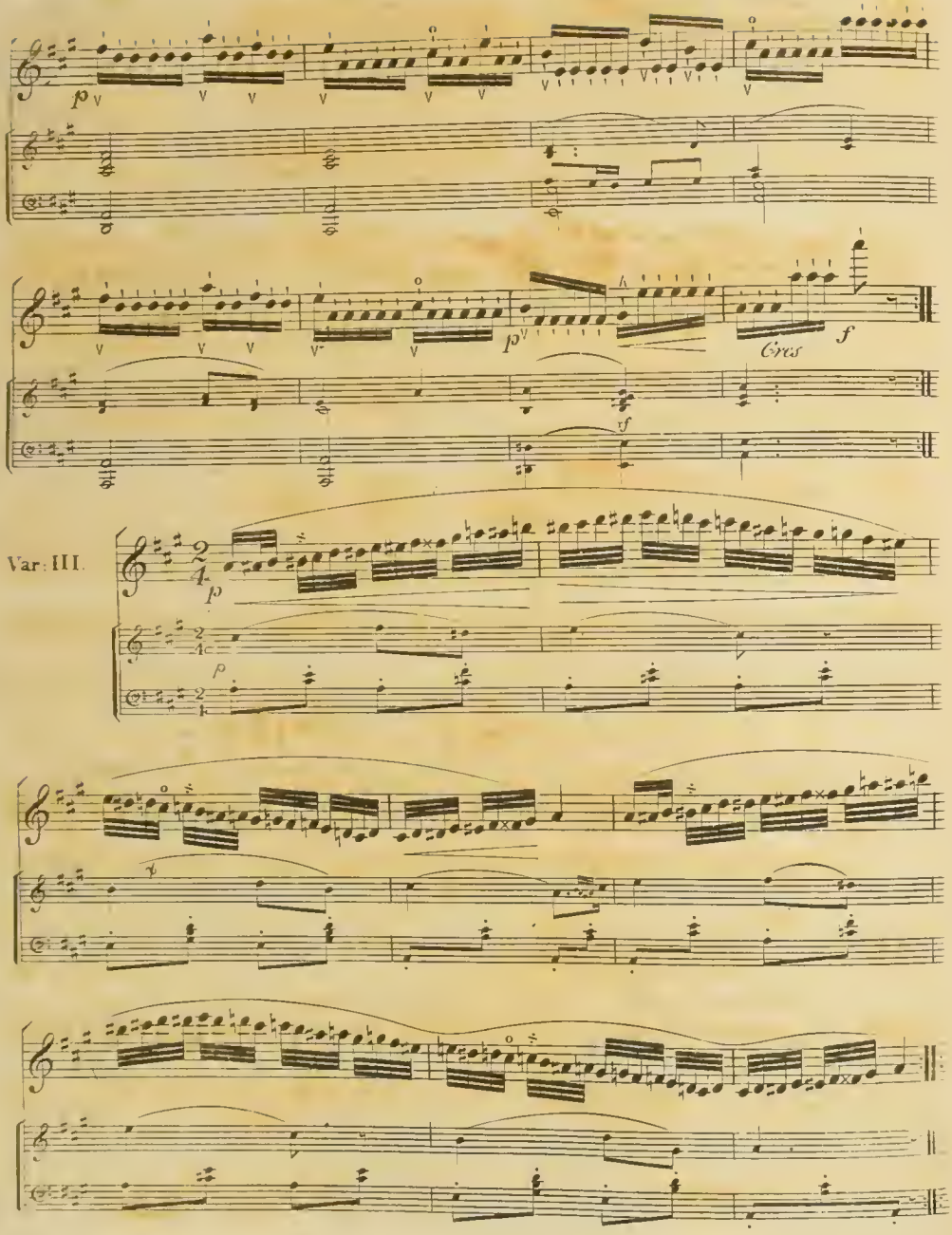
Var: I.



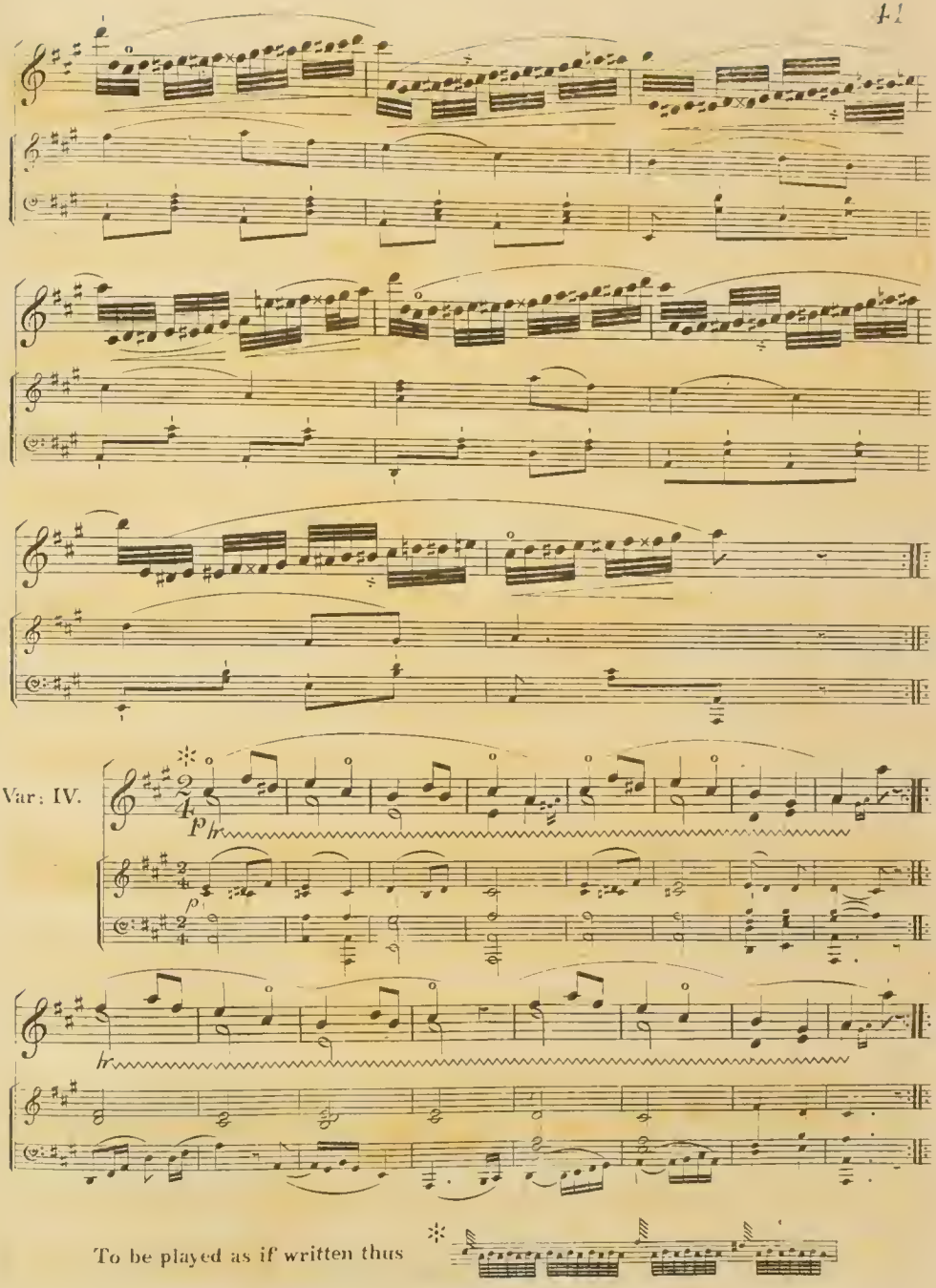





Cres
Var: II.


p
p
Cres
f
Var: III.
p
p

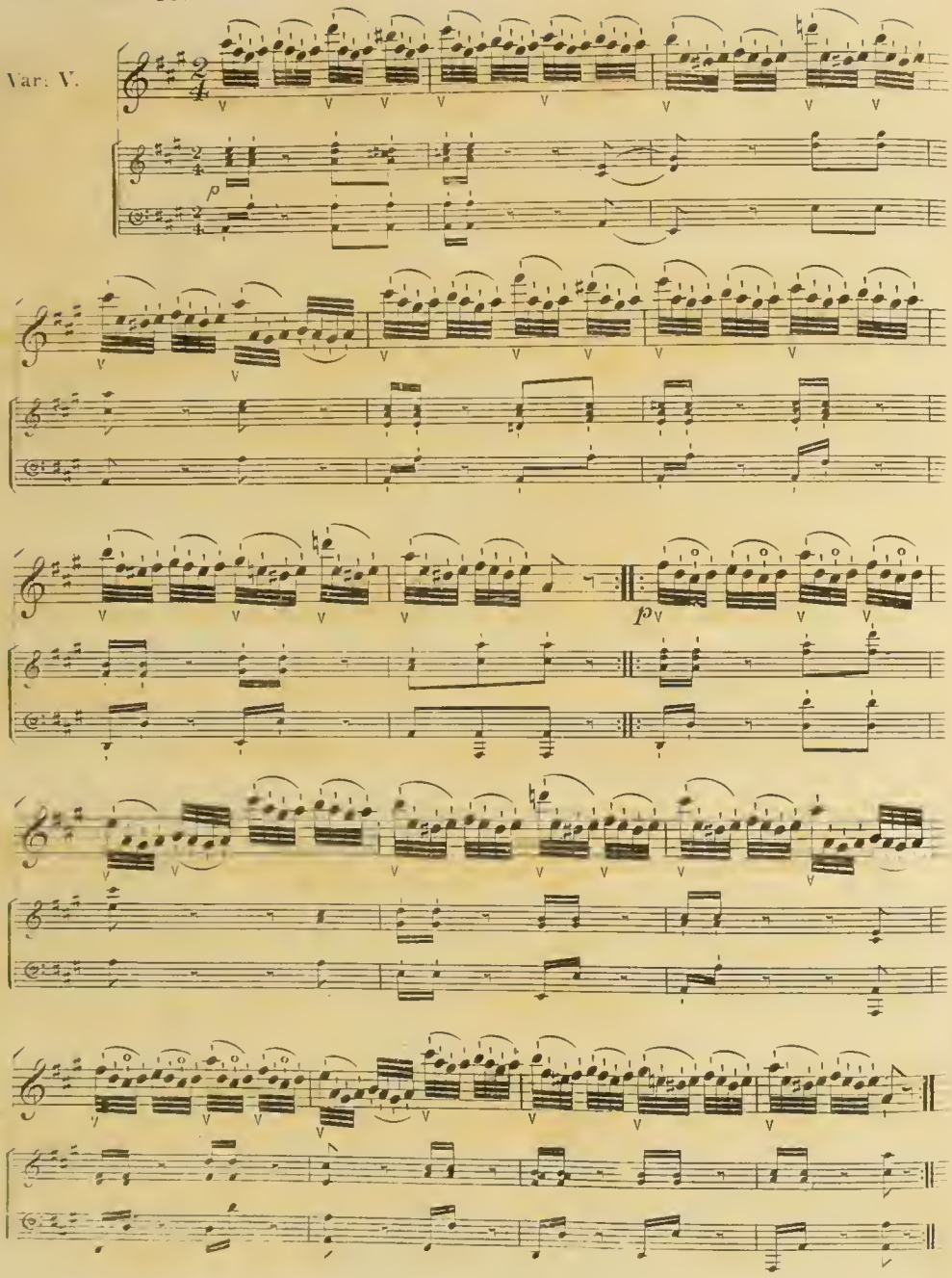
Var: IV.



To be played as if written thus

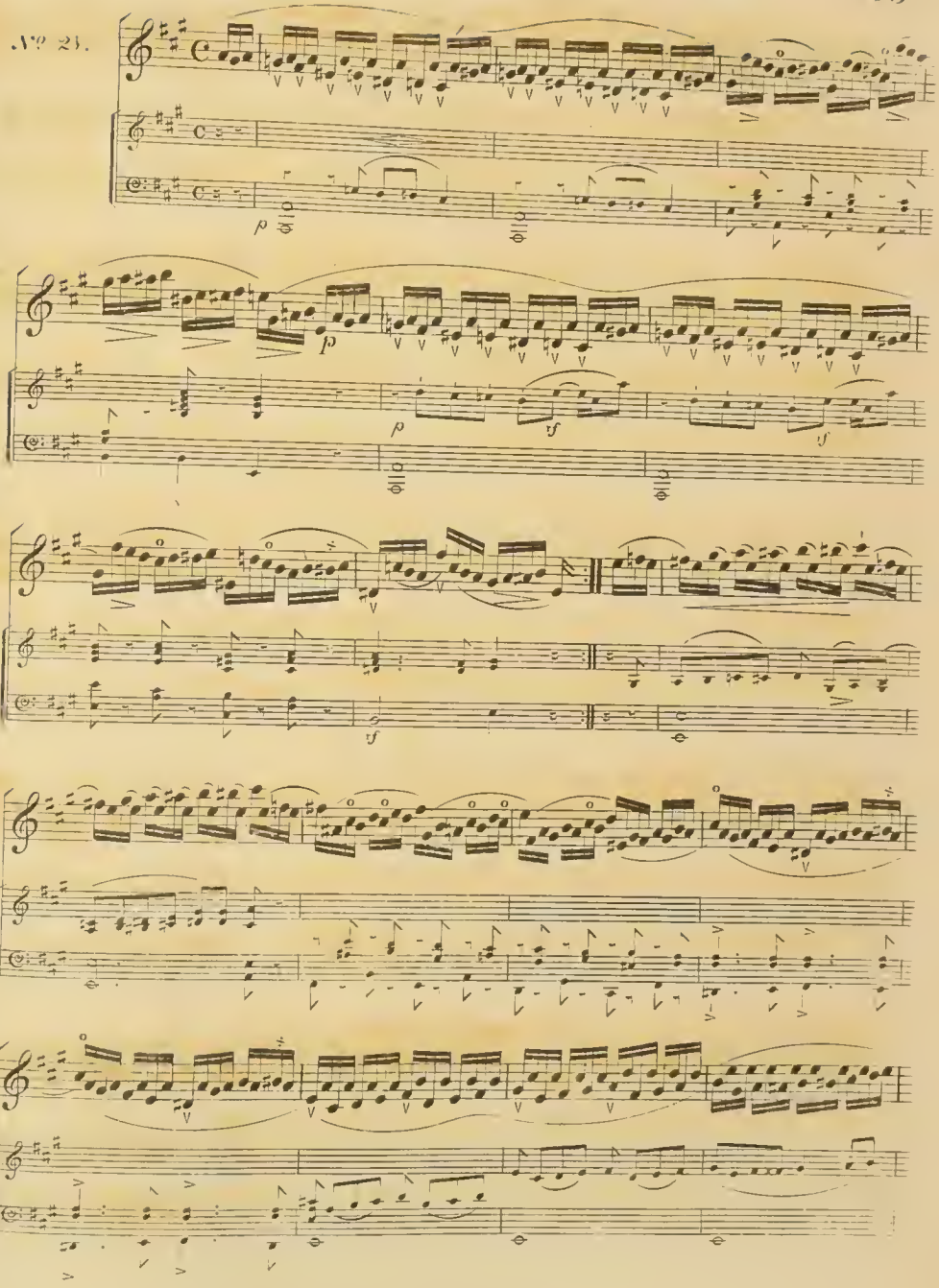
Con Brio

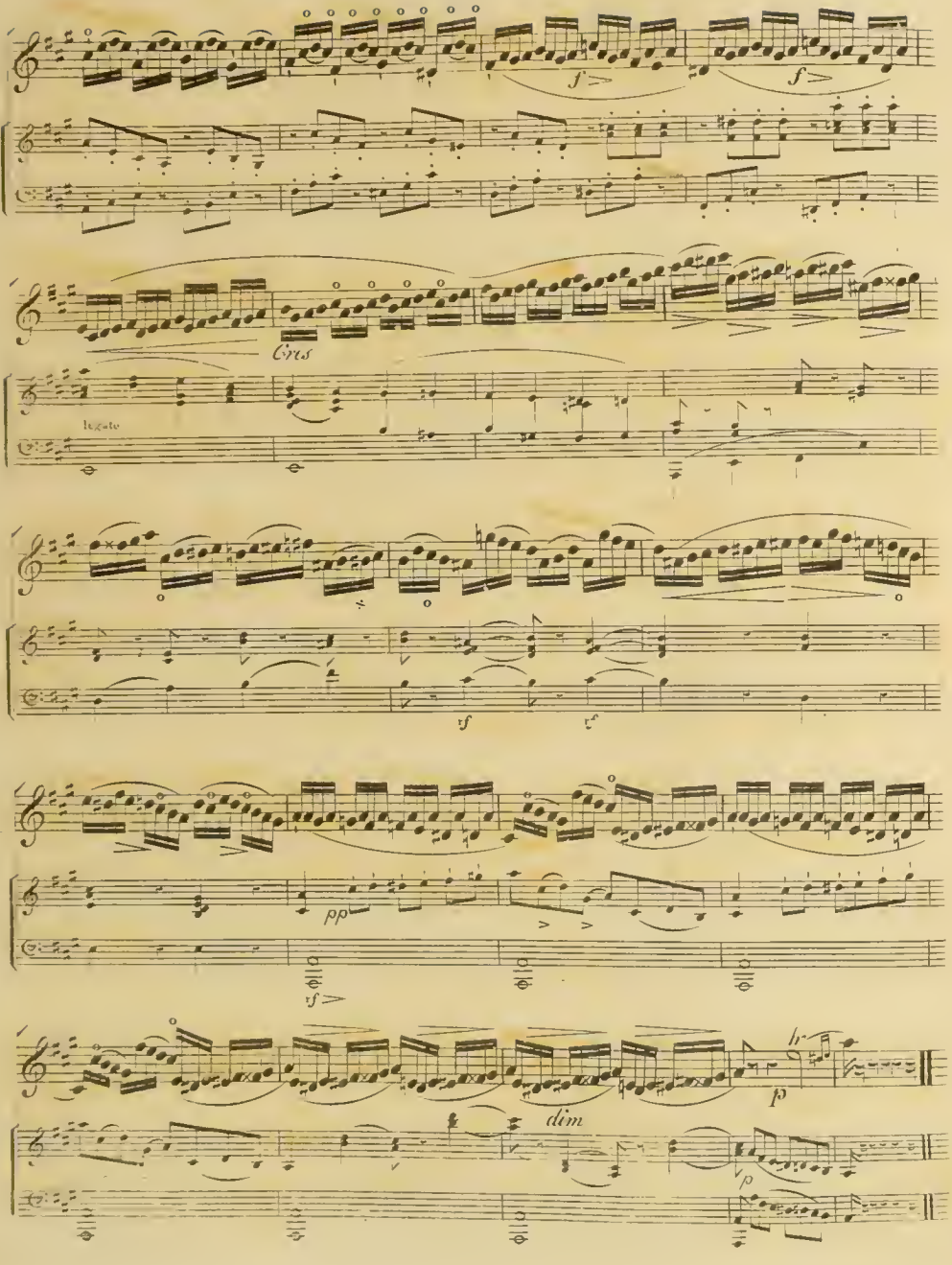
Var: V.



MODERATO

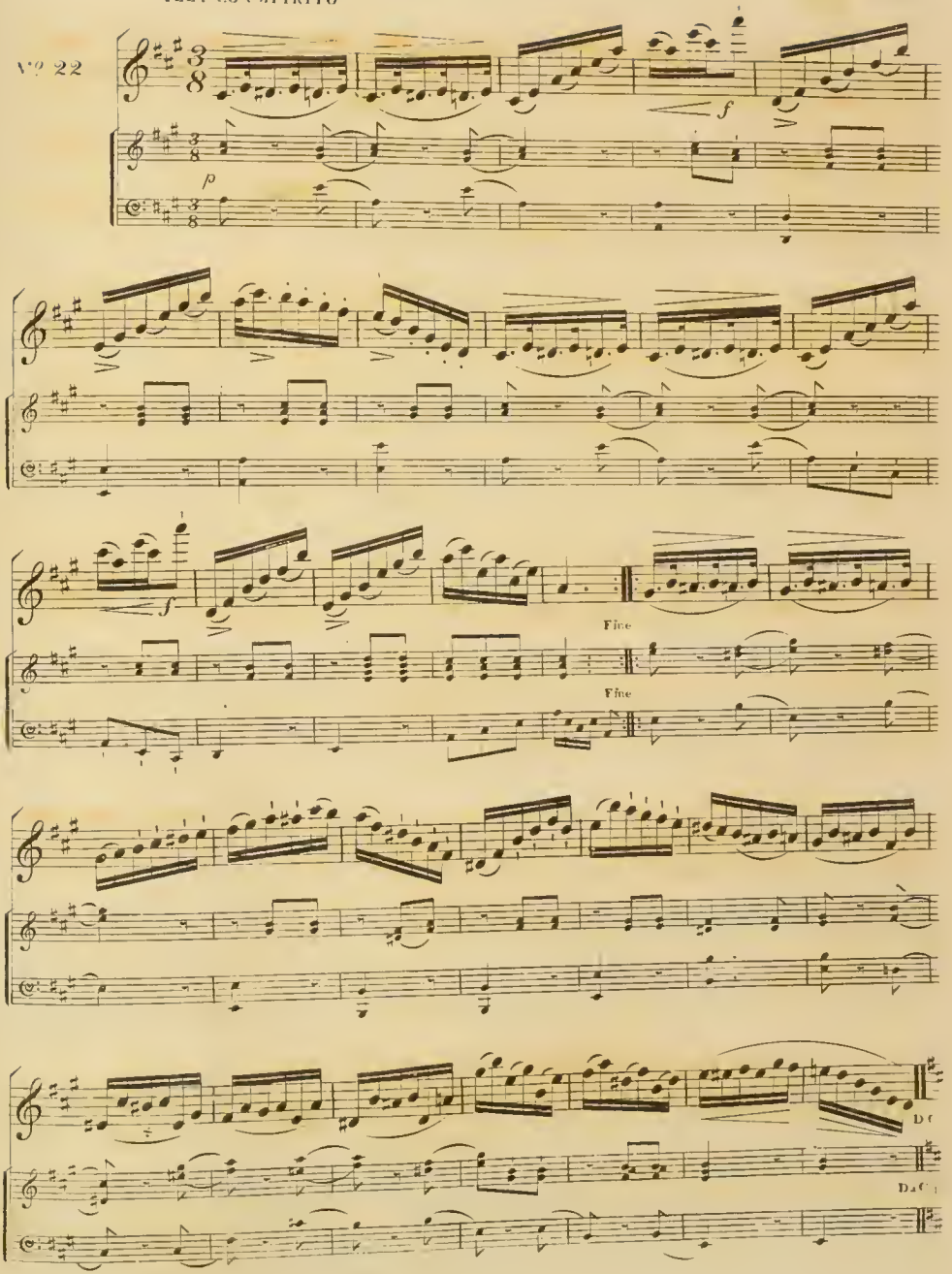
№ 21.

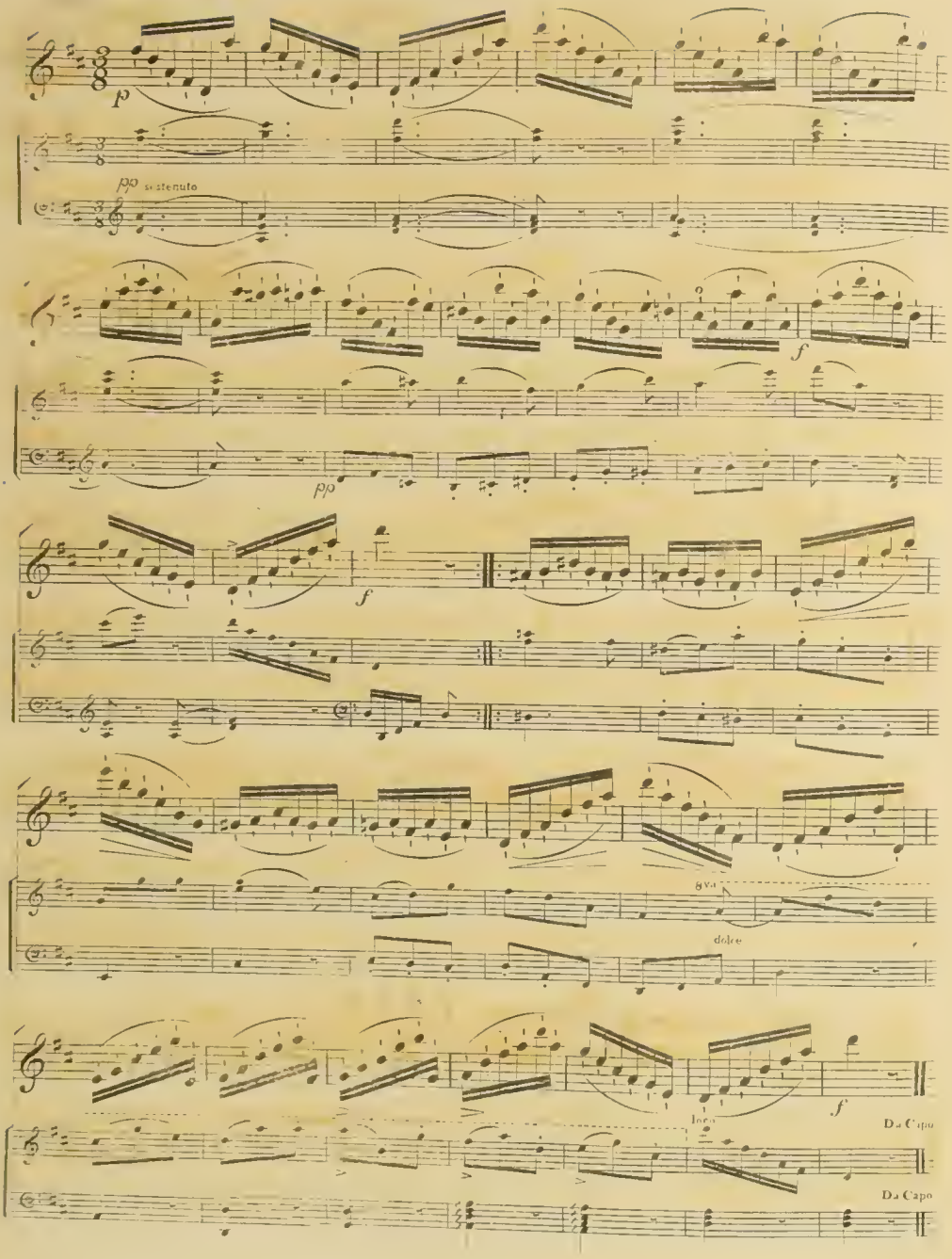


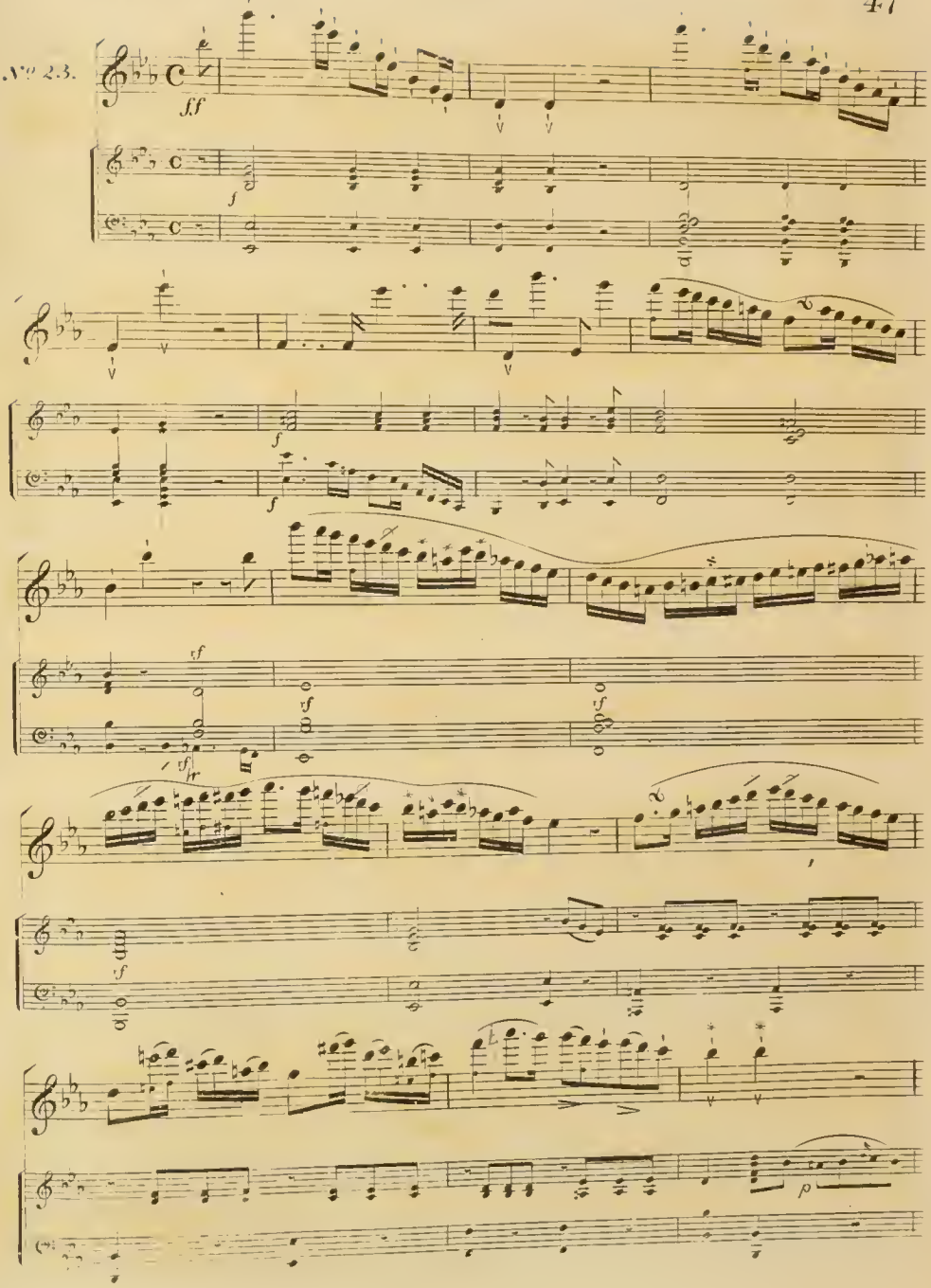

f
f
Cres
legato
sf
sf
pp
sf
dim
p
p

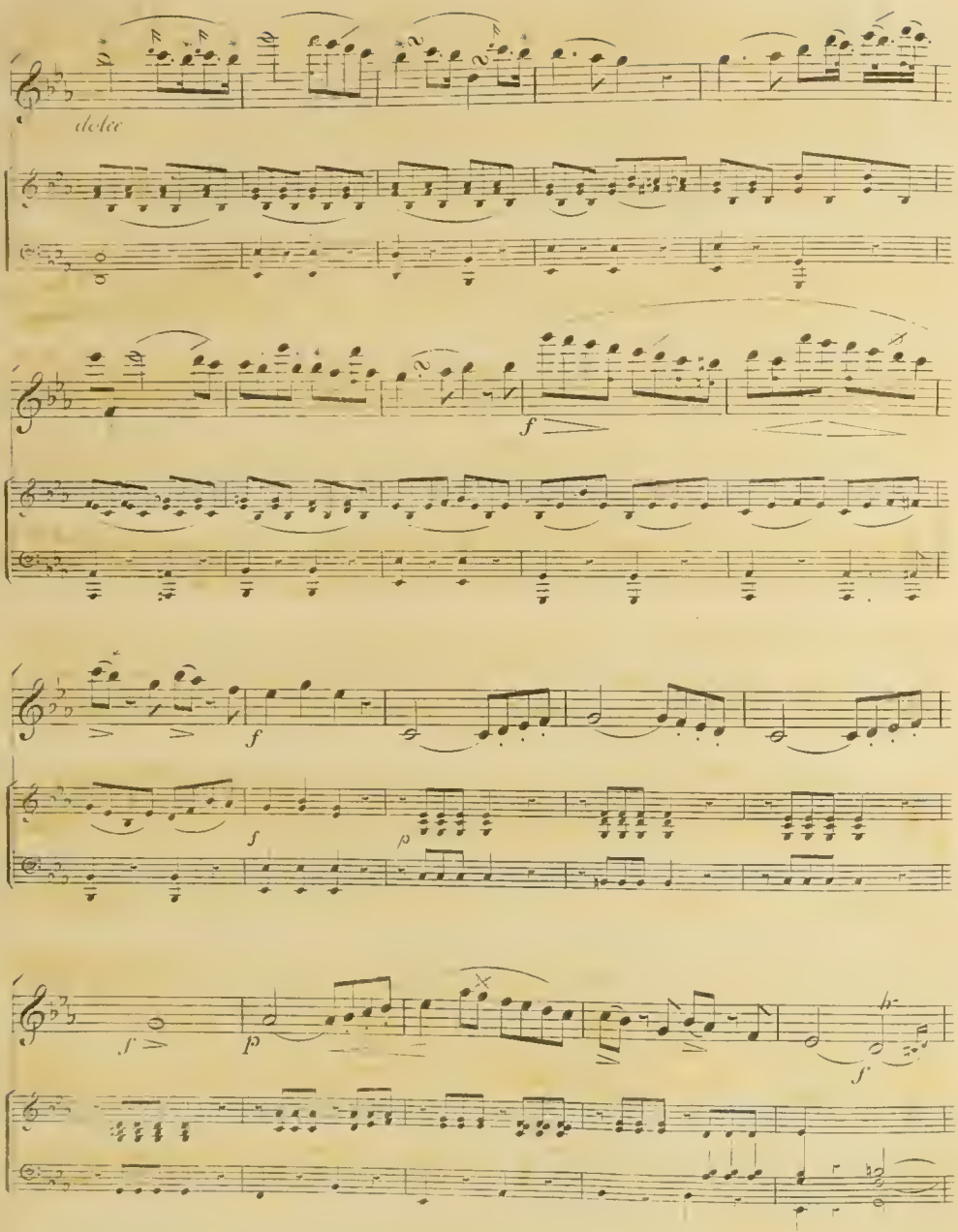
ALL.o CON SPIRITO

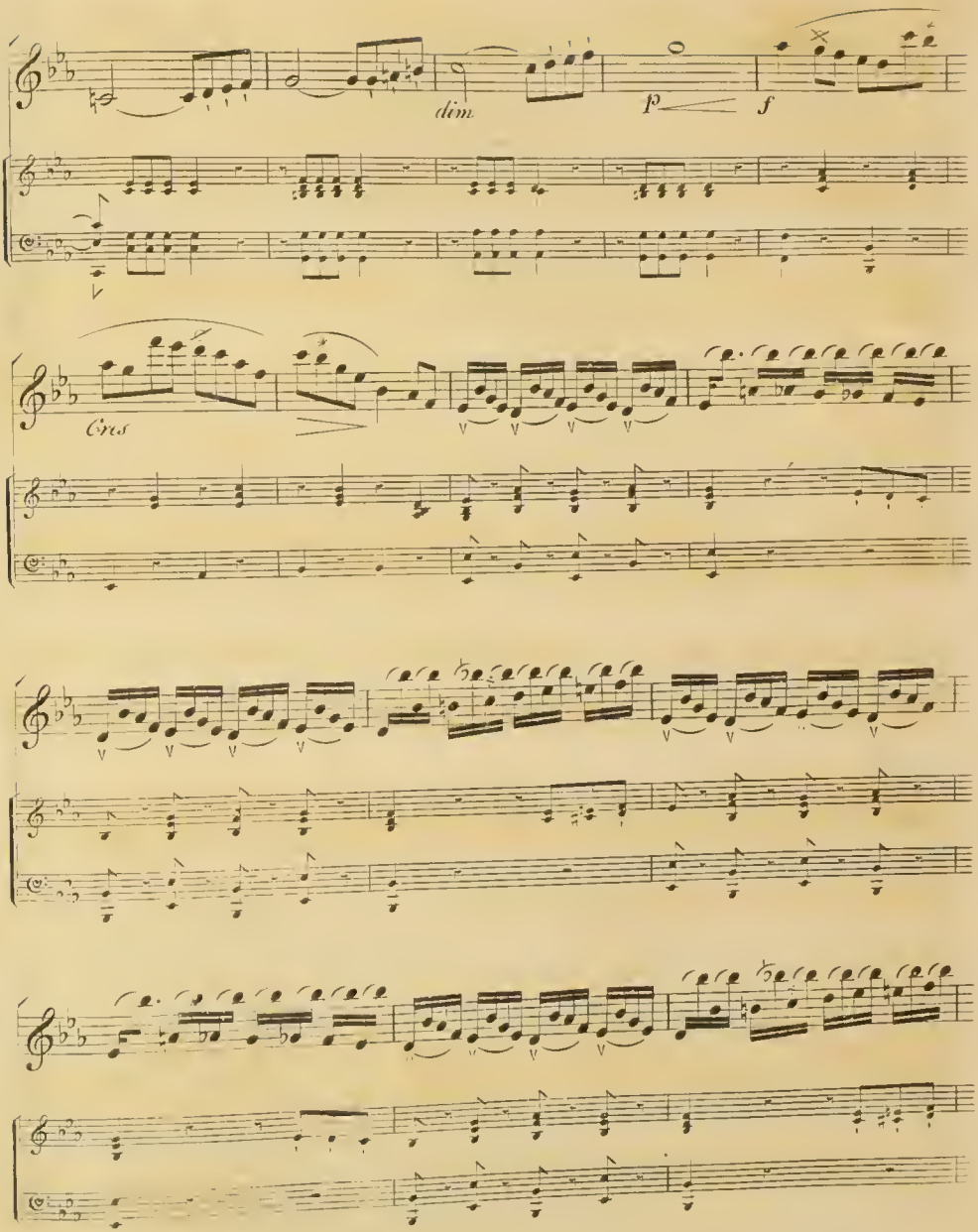
N.o 22

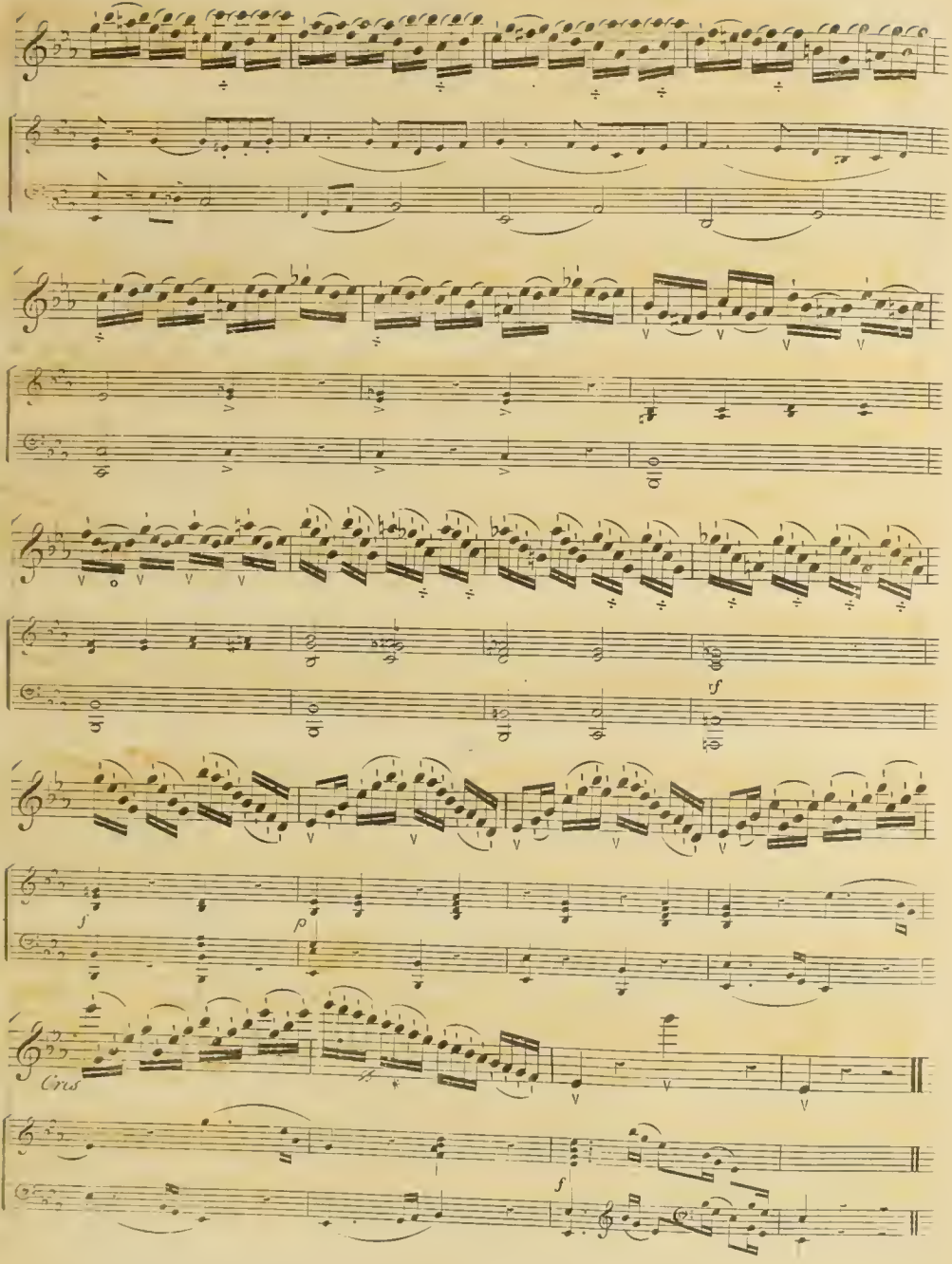



p
pp sostenuto
f
pp
f
8va
dolce
f
loco
Da Capo
Da Capo


Nº 23.

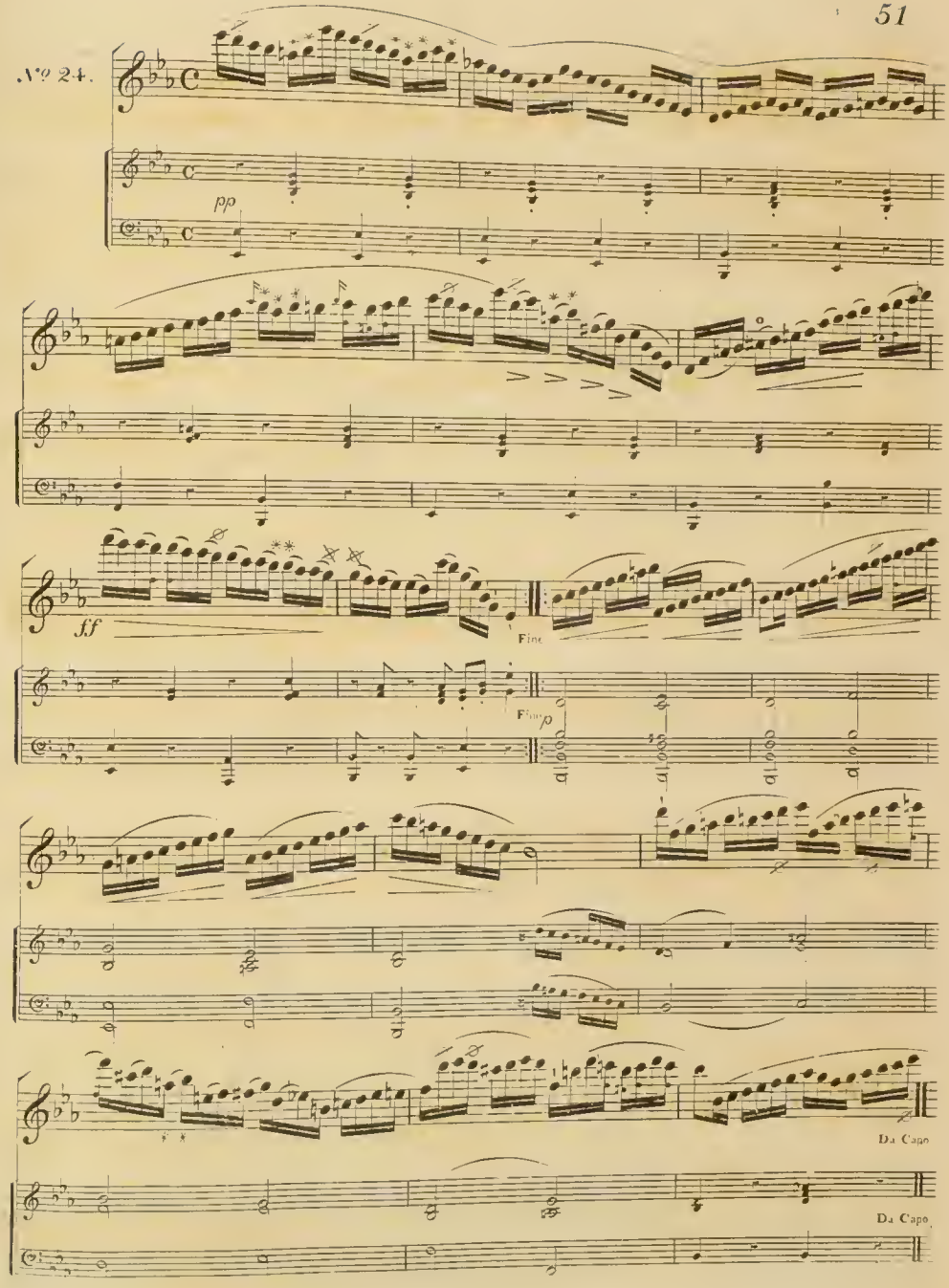

dolce
f
f
f
p
f
f

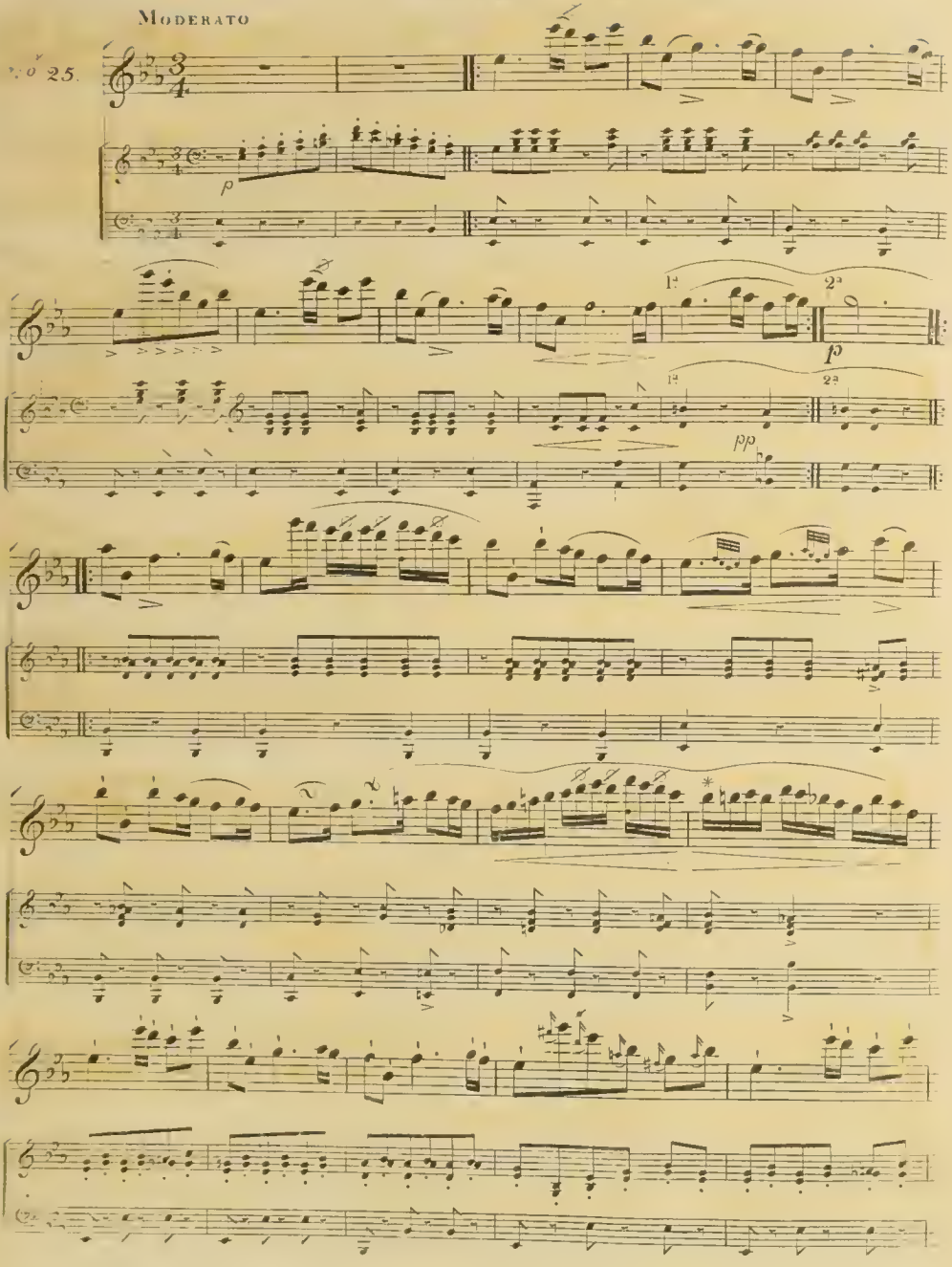

dim
p
f
Cres

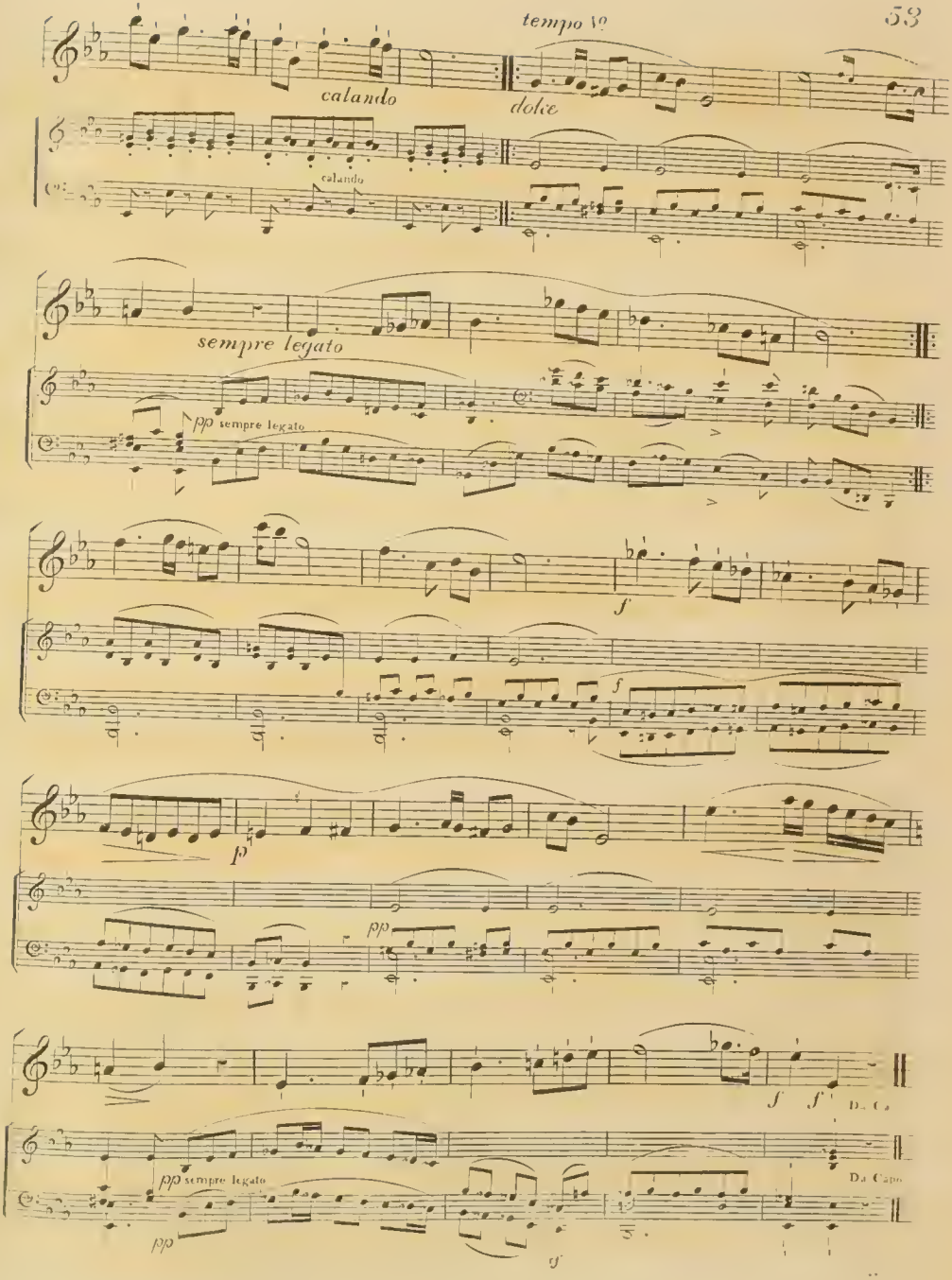

f
p
Cres
f

MODERATO

№ 24.

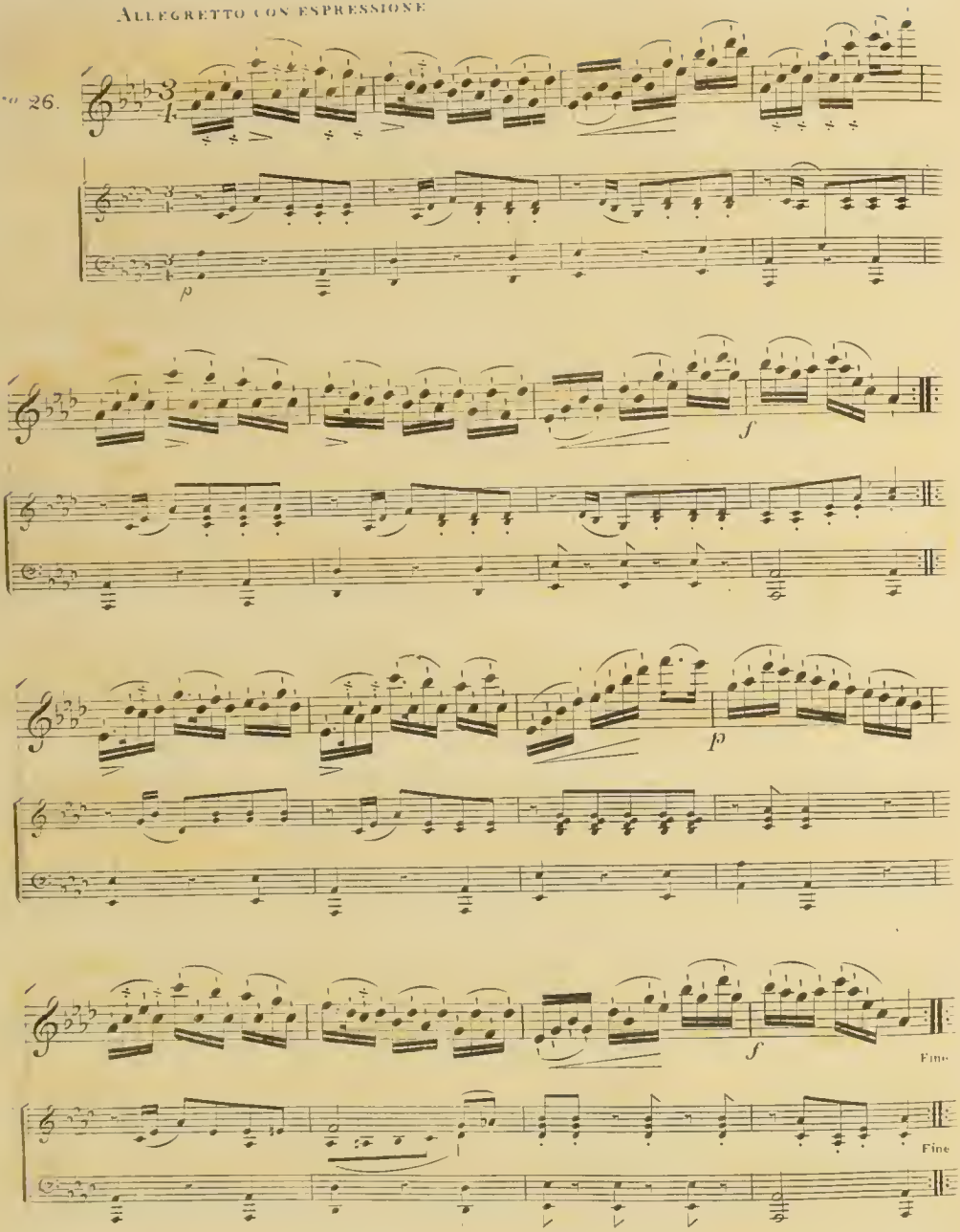


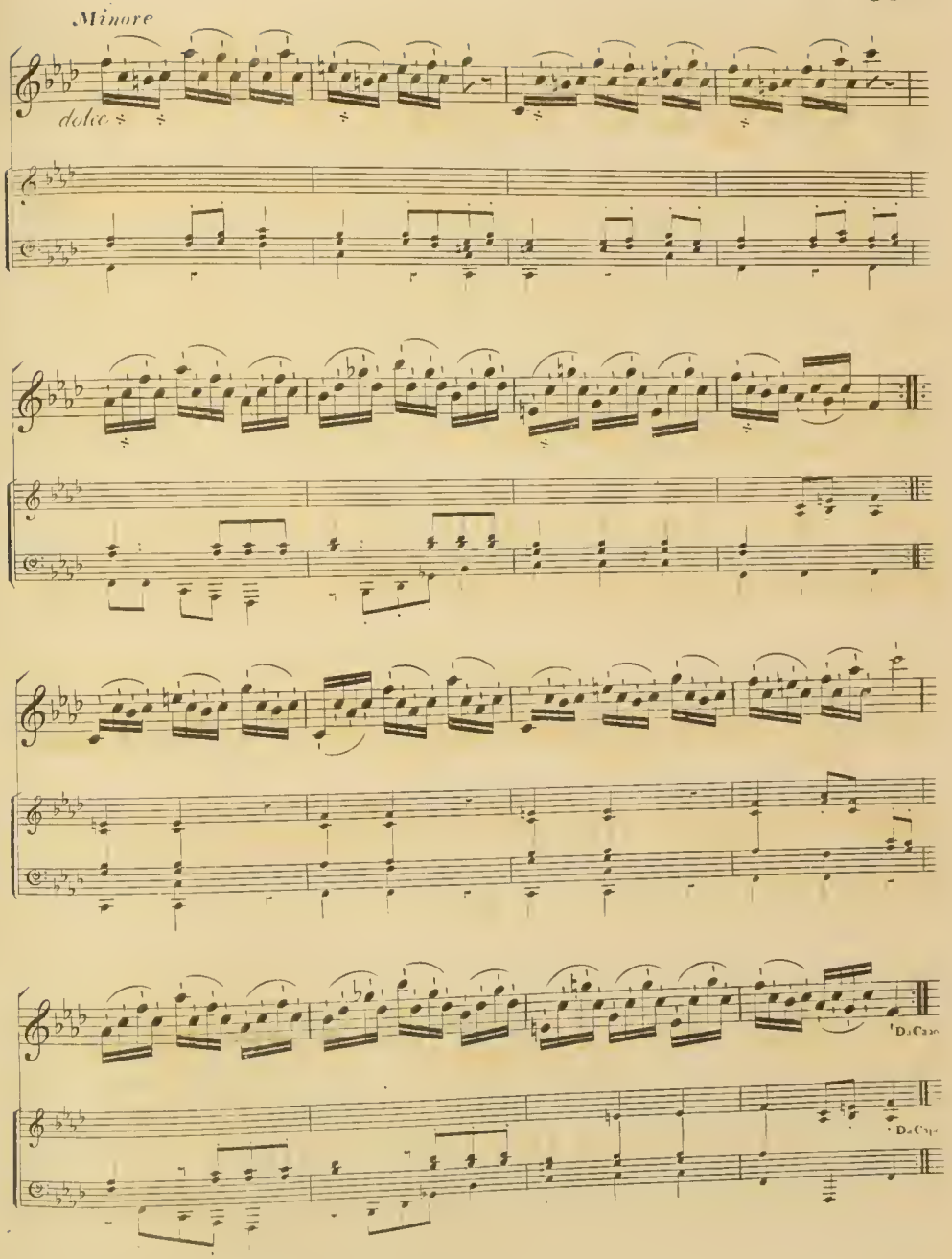

MODERATO
N° 25.
p
1.
2.
p
pp


tempo 1º
calando
dolce
calando
sempre legato
pp sempre legato
f
f
p
pp
f f
Da Capo
pp sempre legato
pp
sf

ALLEGRETTO CON ESPRESSIONE

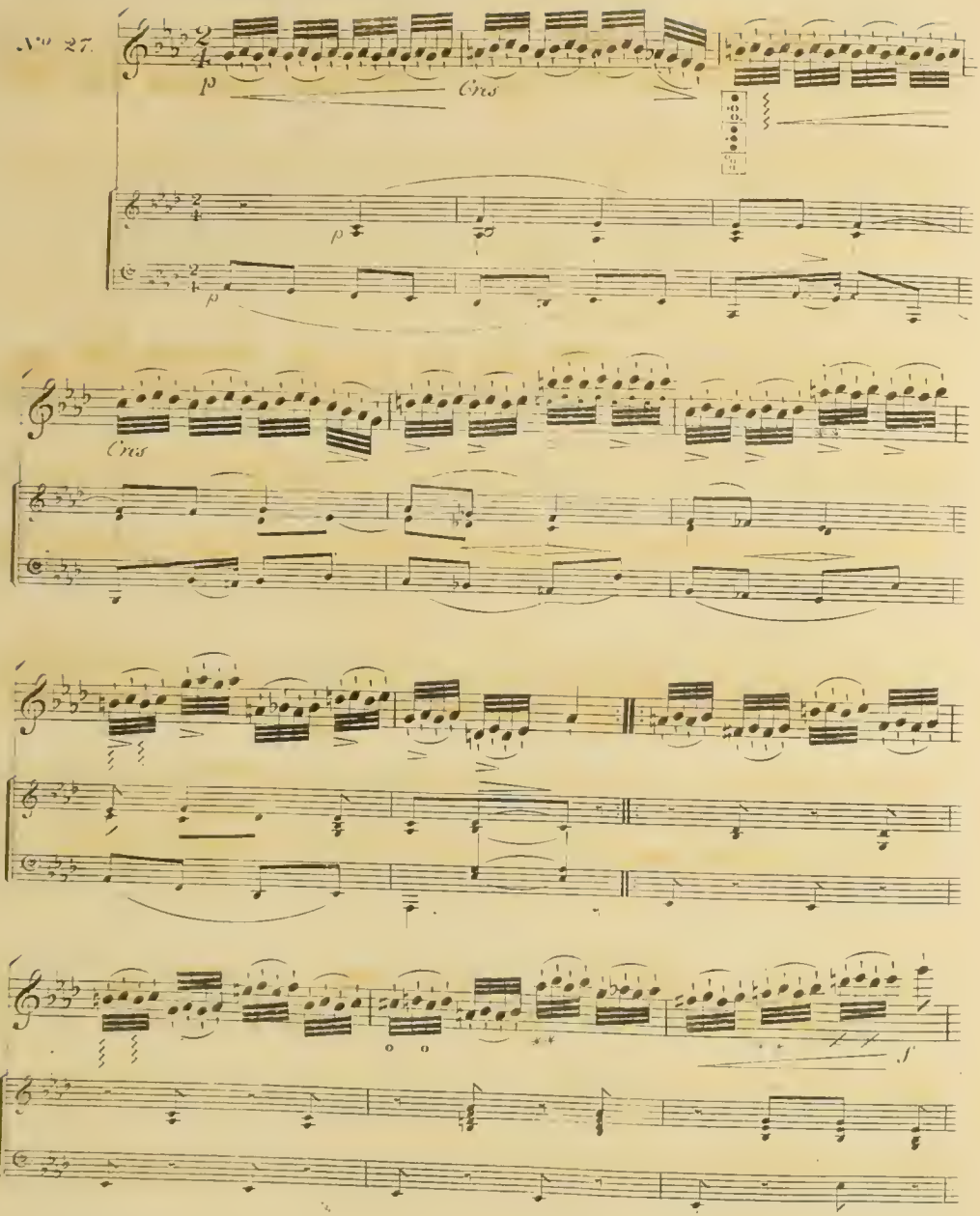
N.° 26.

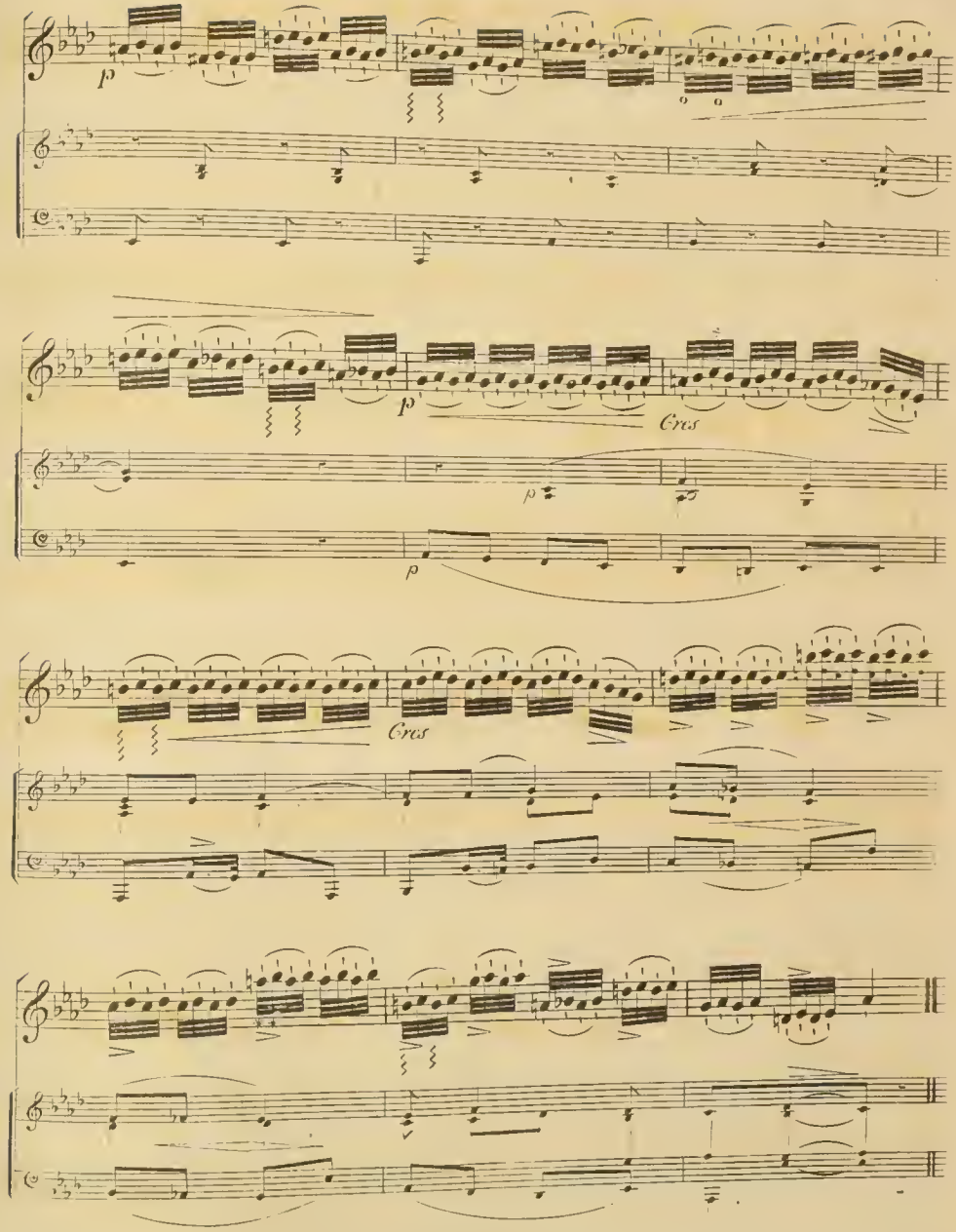



Minore
dolce

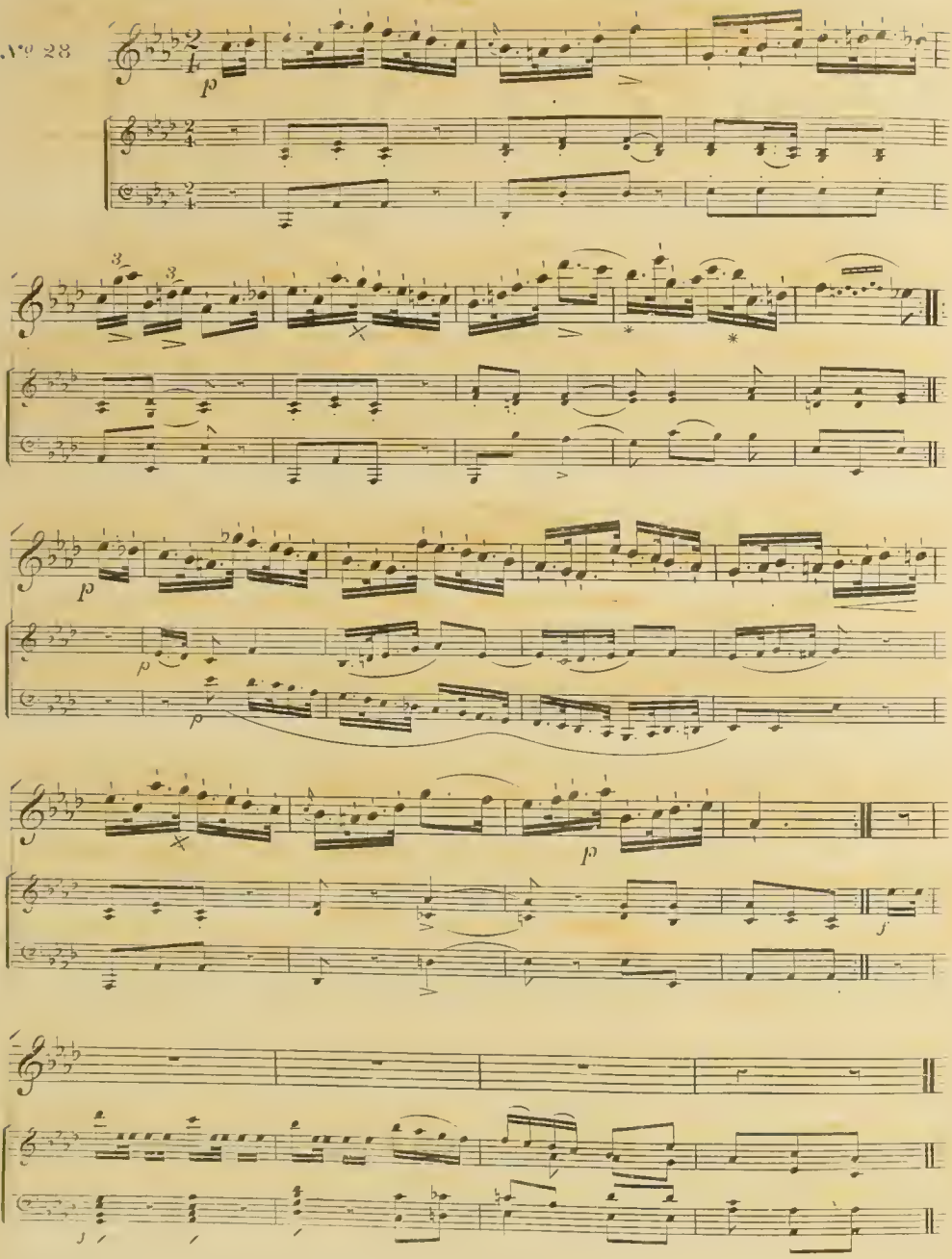
ALLEGRO MA NON TROPPO

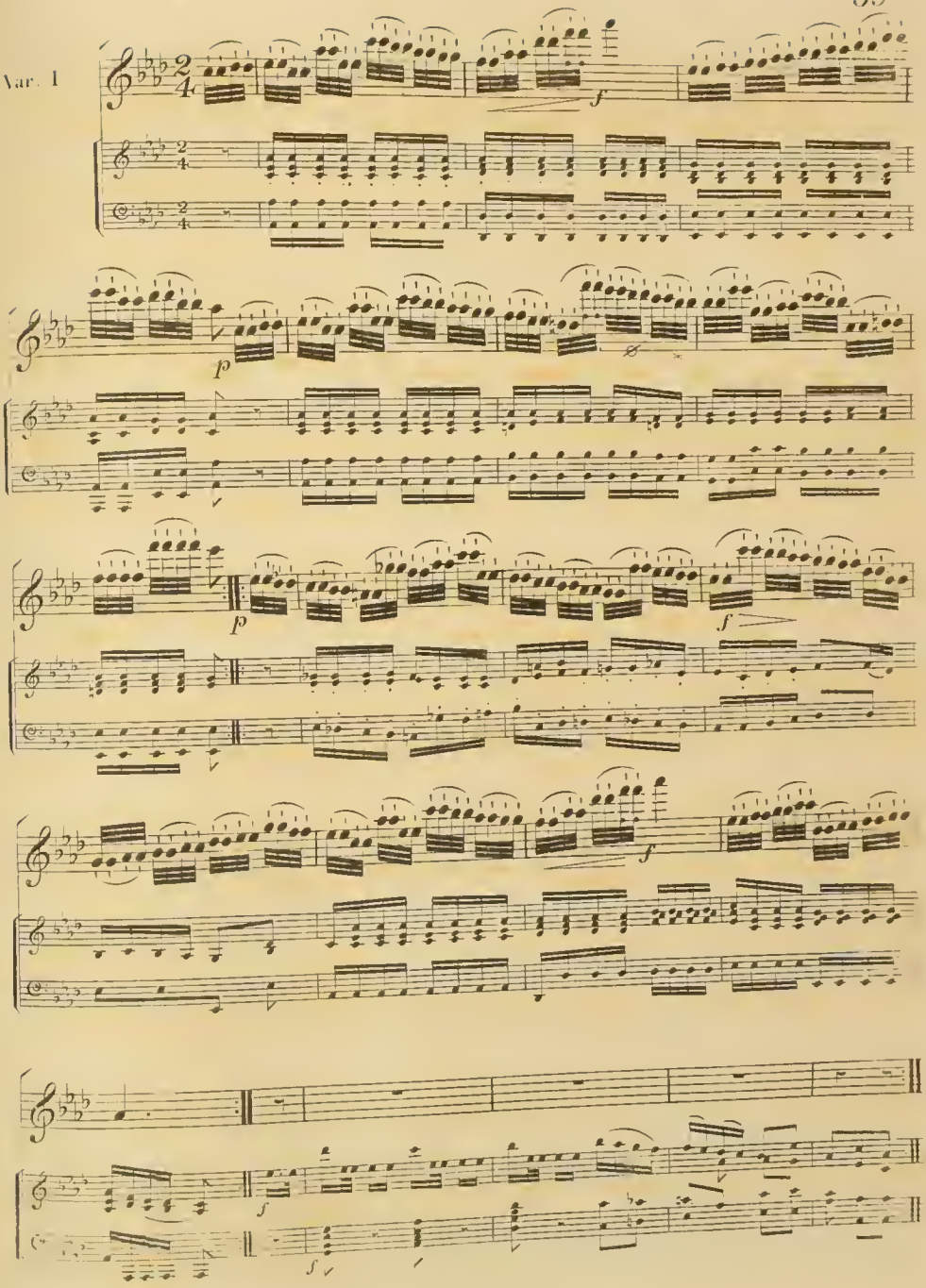
N° 27.

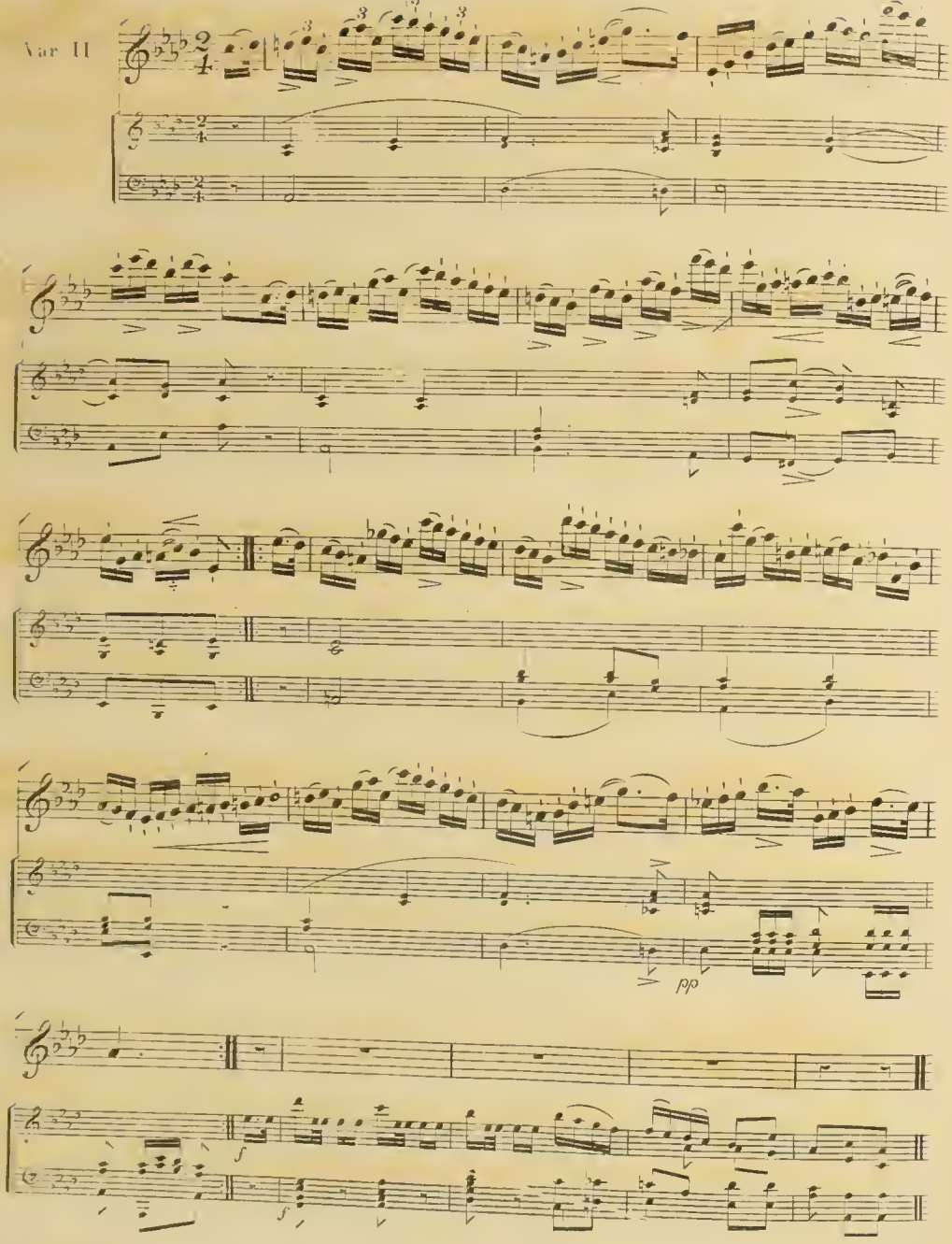


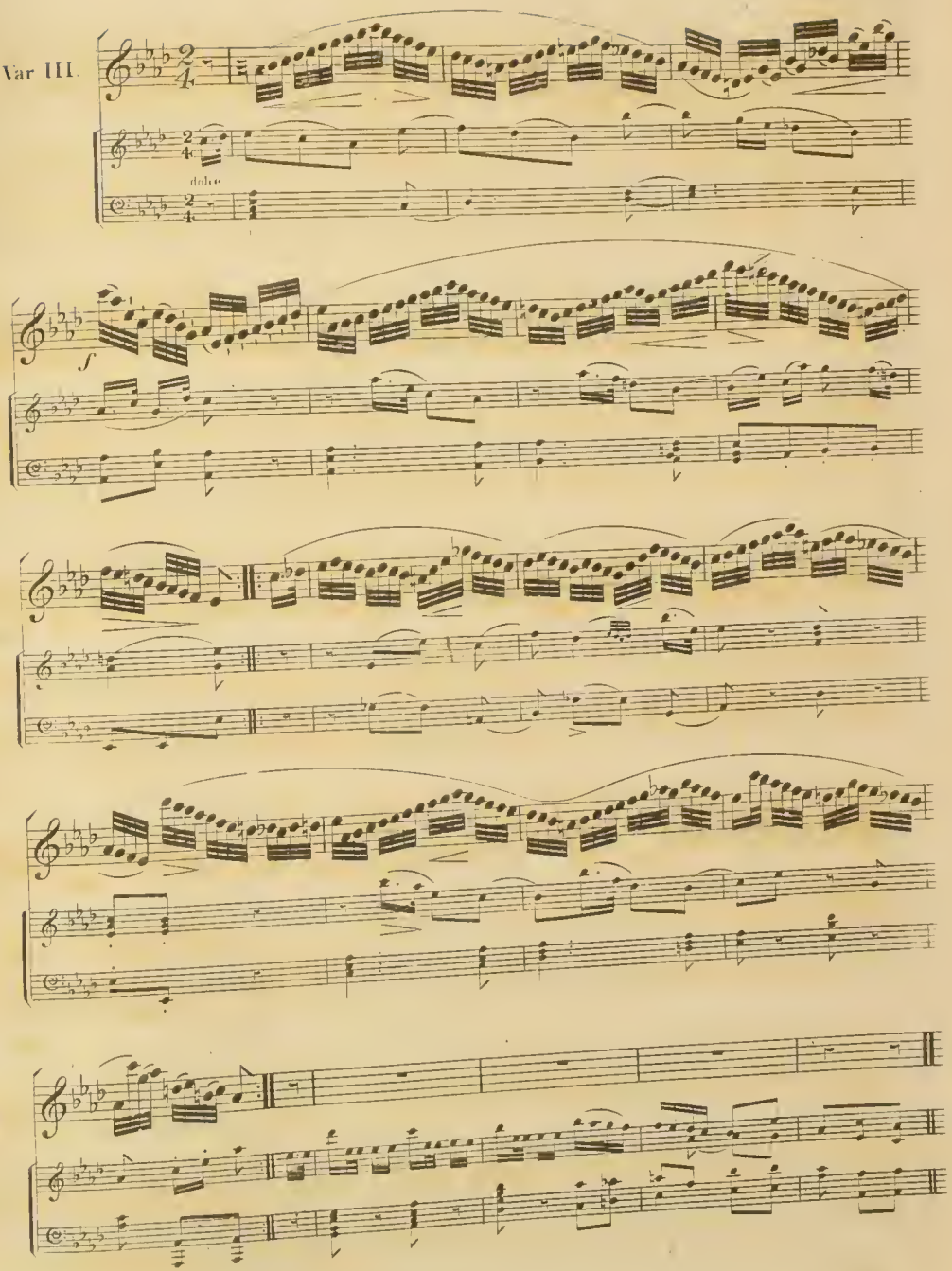

p
p
Cres
p
p
Cres

ANDANTINO CON GUSTO

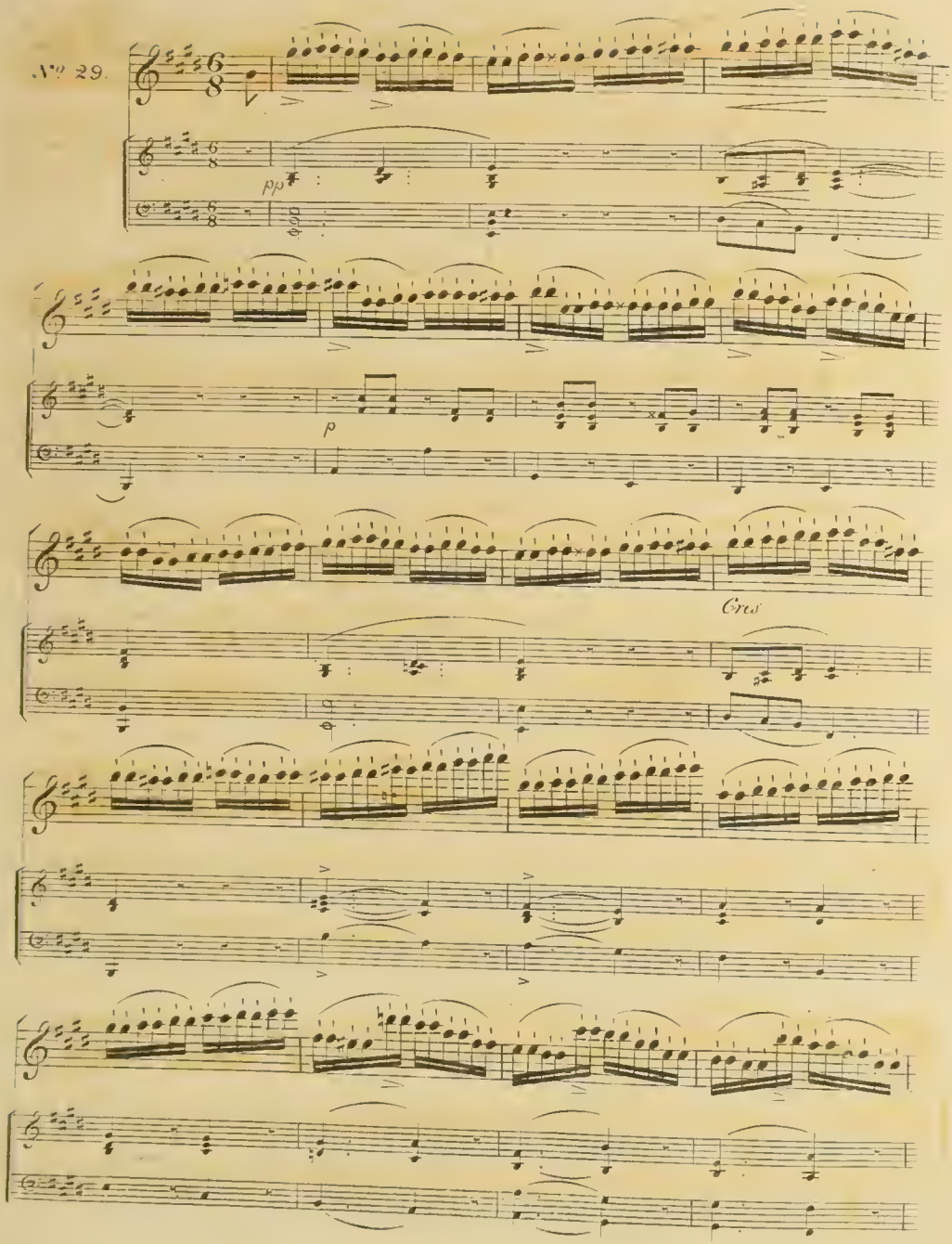


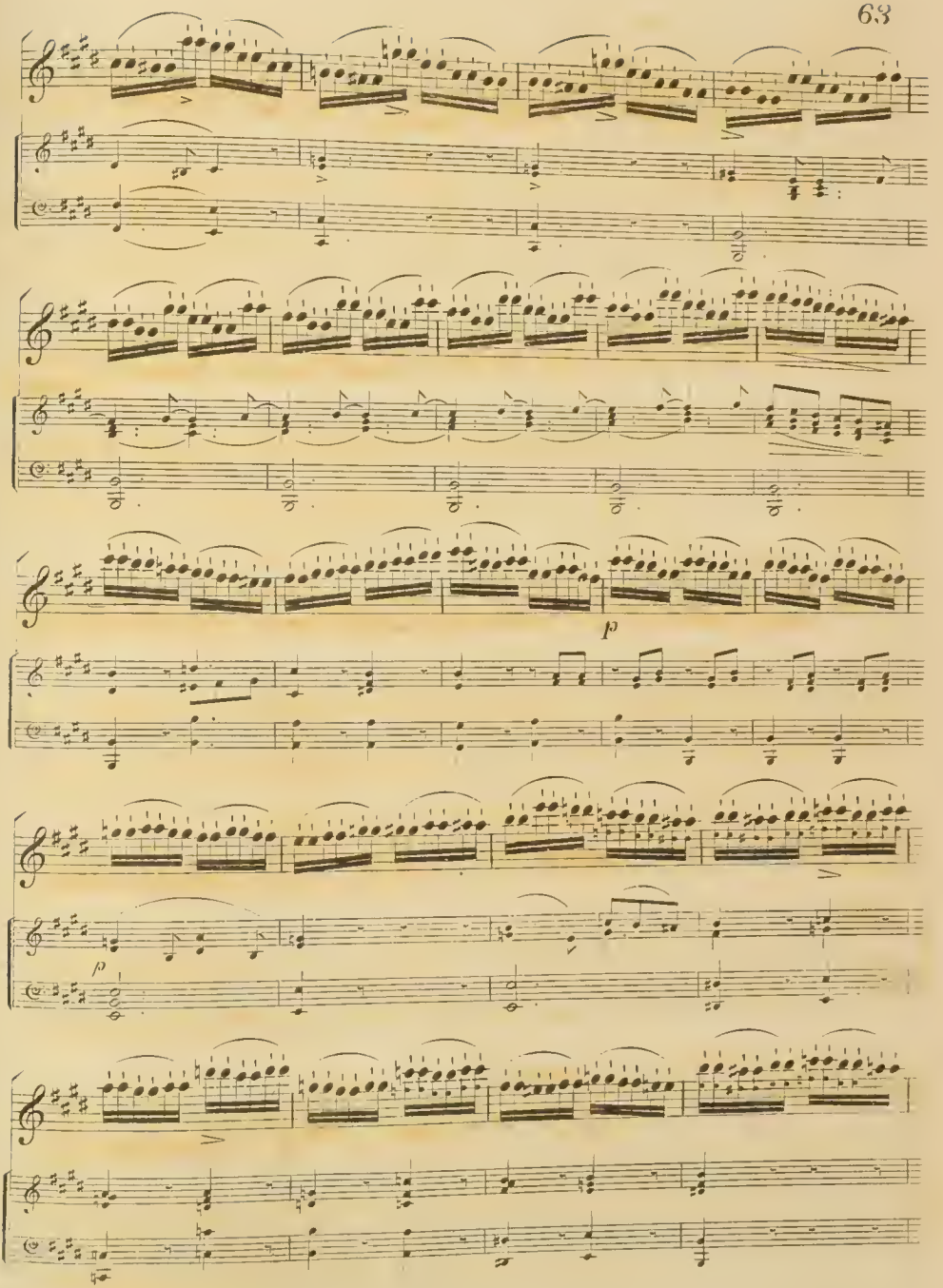

Var. 1
f
p
p
f
f
f
f

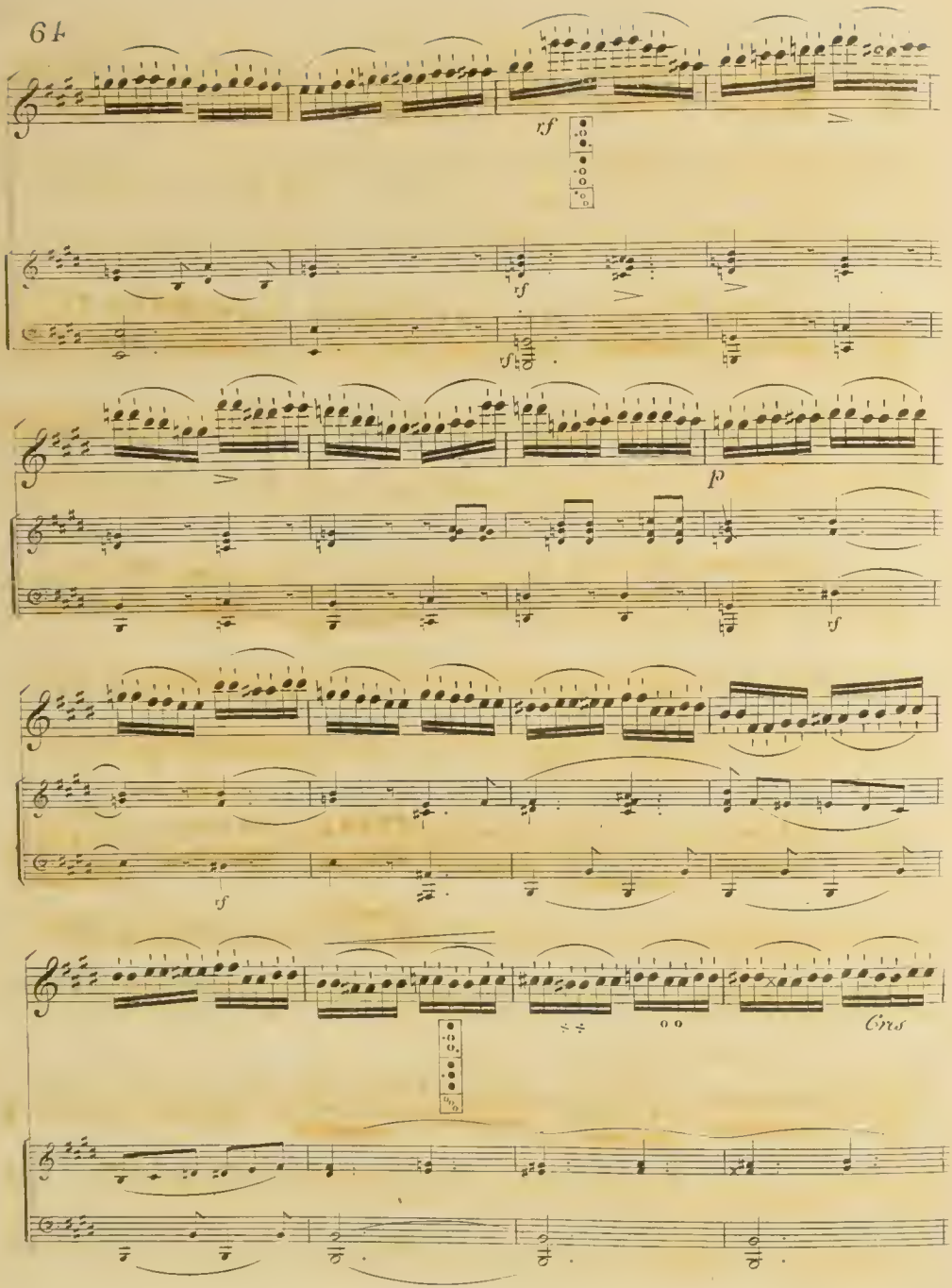

Var II
pp
f
f

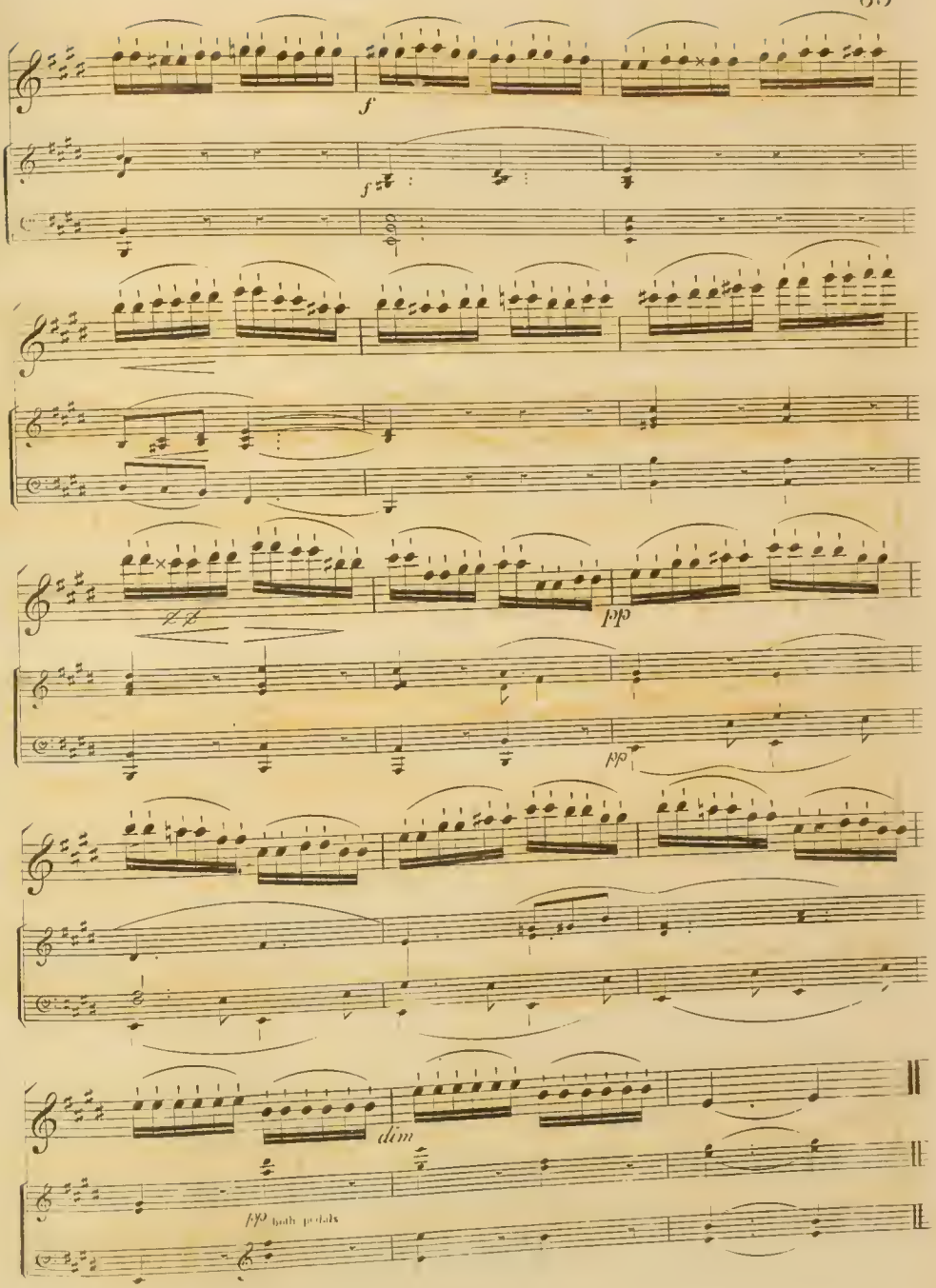

Var III.
dolce
f

Allo Modo



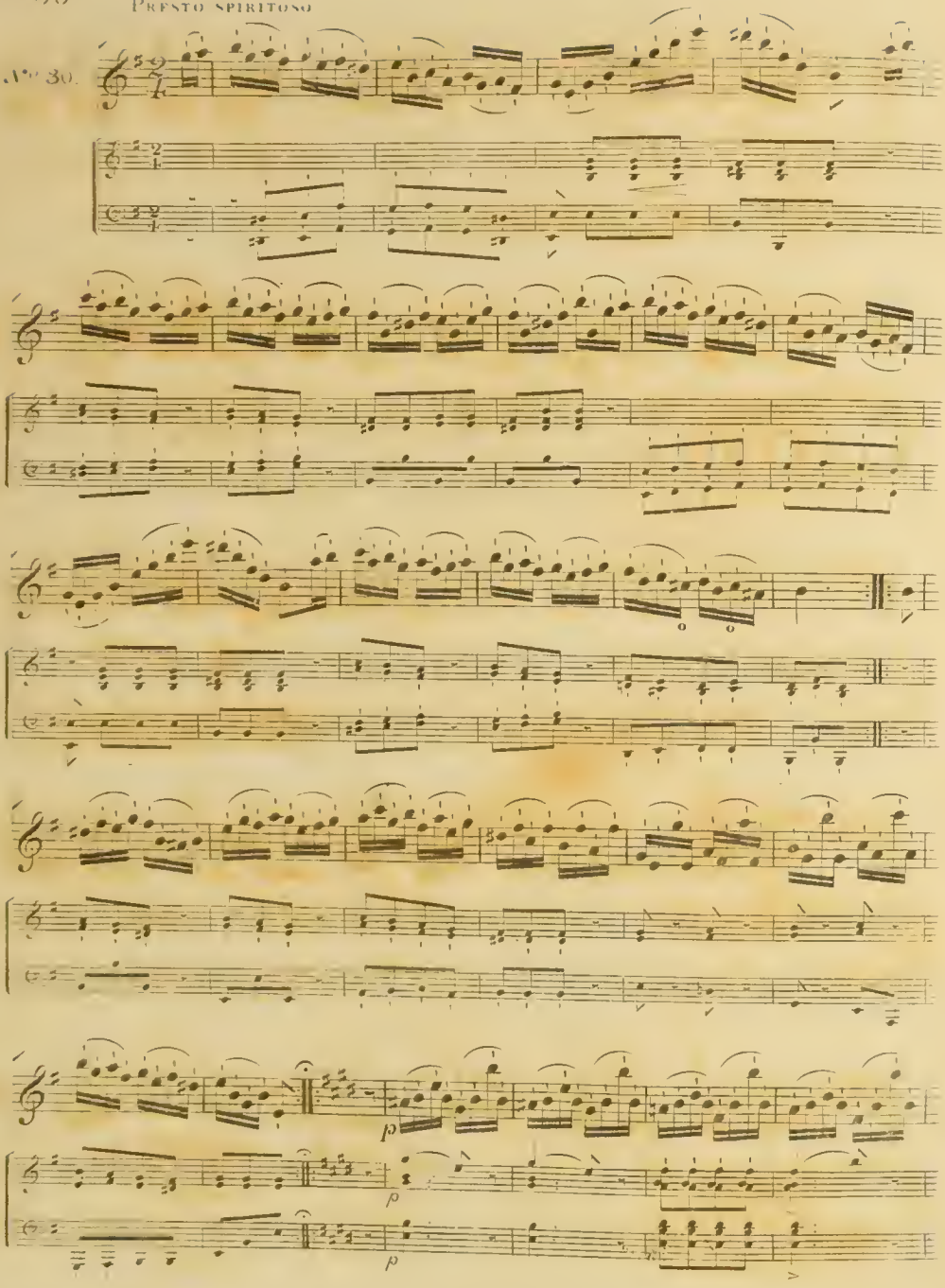

p
p

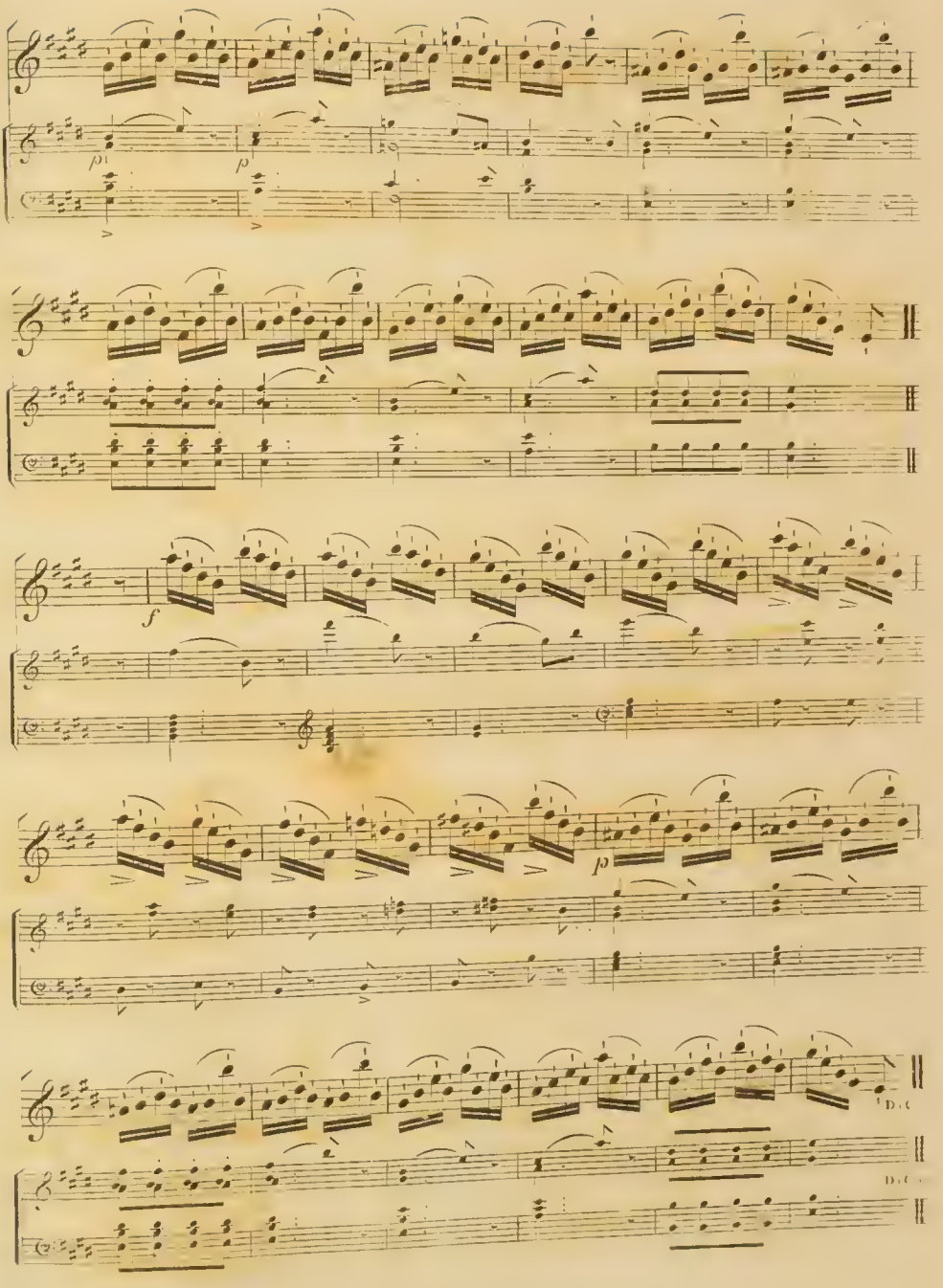

sf
sf
sf
p
sf
sf
Cres


f
f
pp
pp
dim
pp both pedals

PRESTO SPIRITOSO

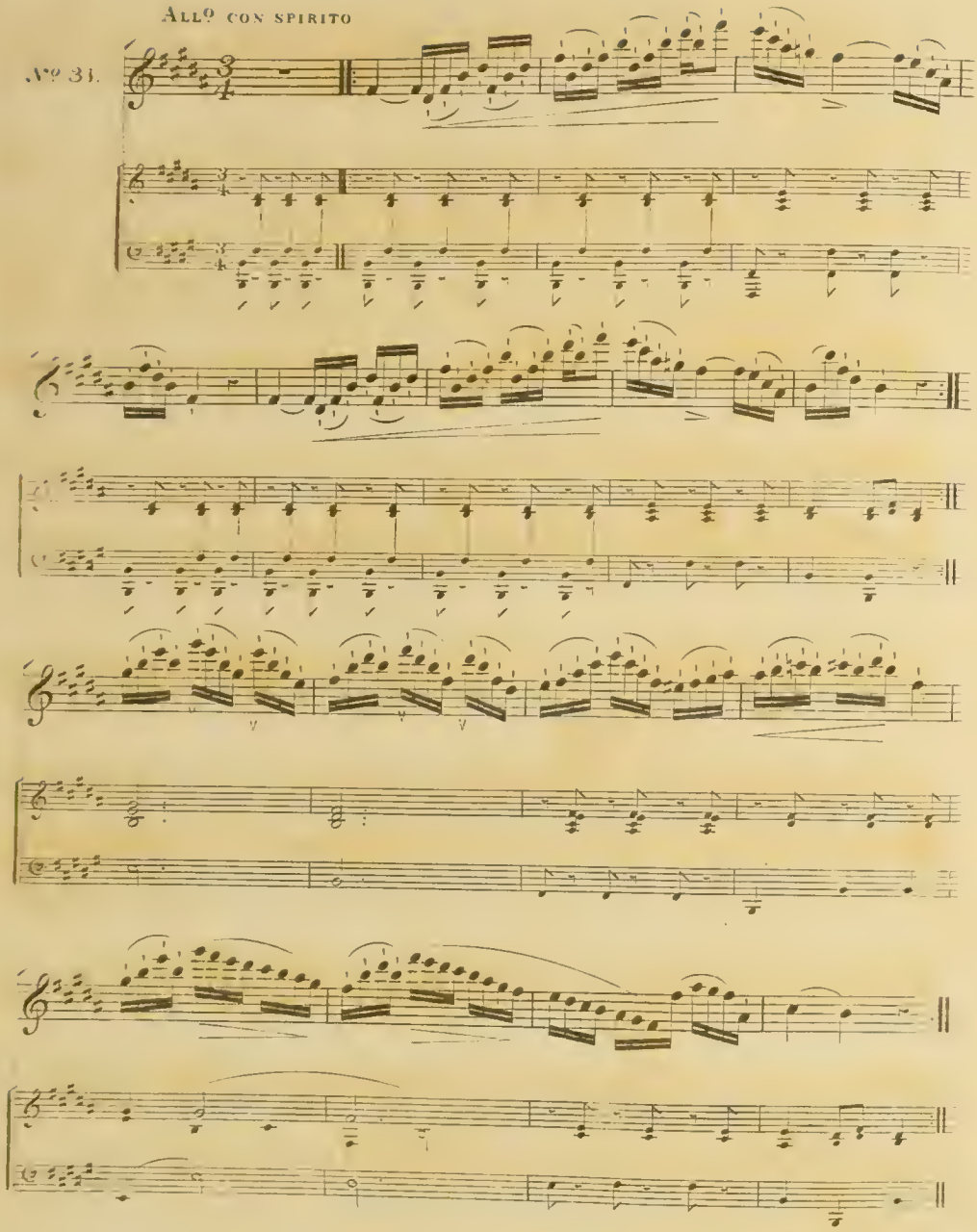
N.° 30.

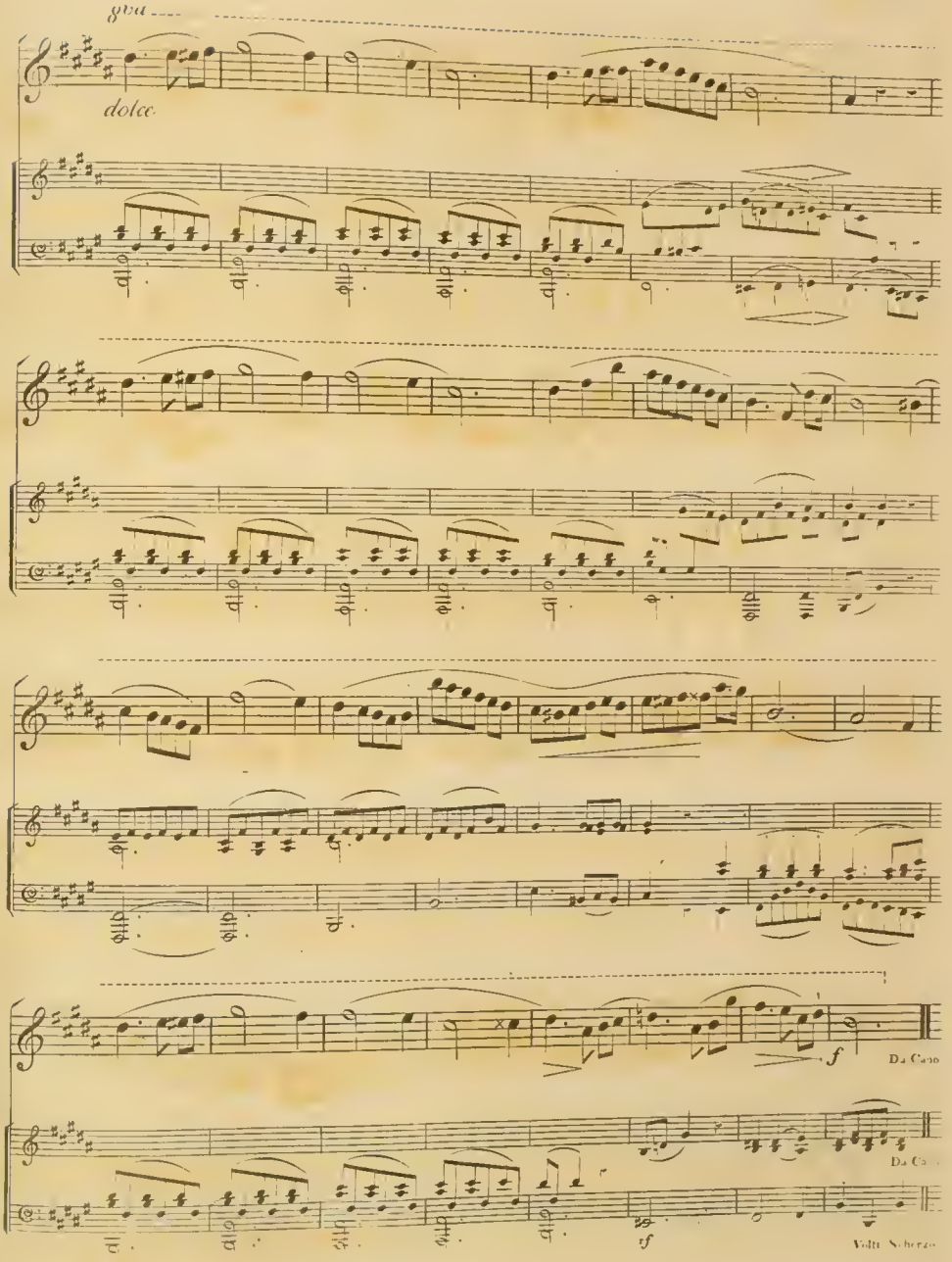


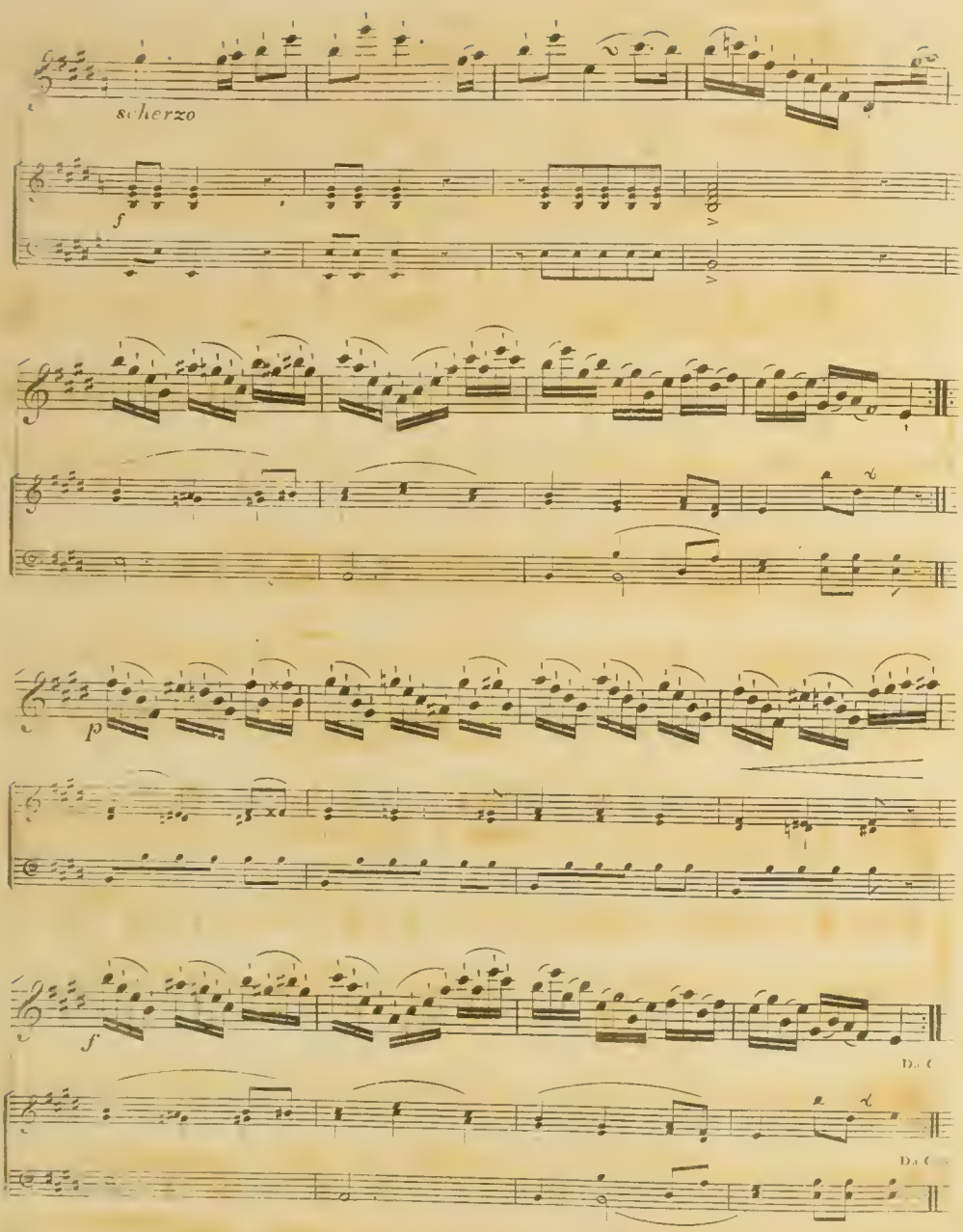

p
p
f
p
D.C.
D.C.

Allº con spirito

Nº 31.

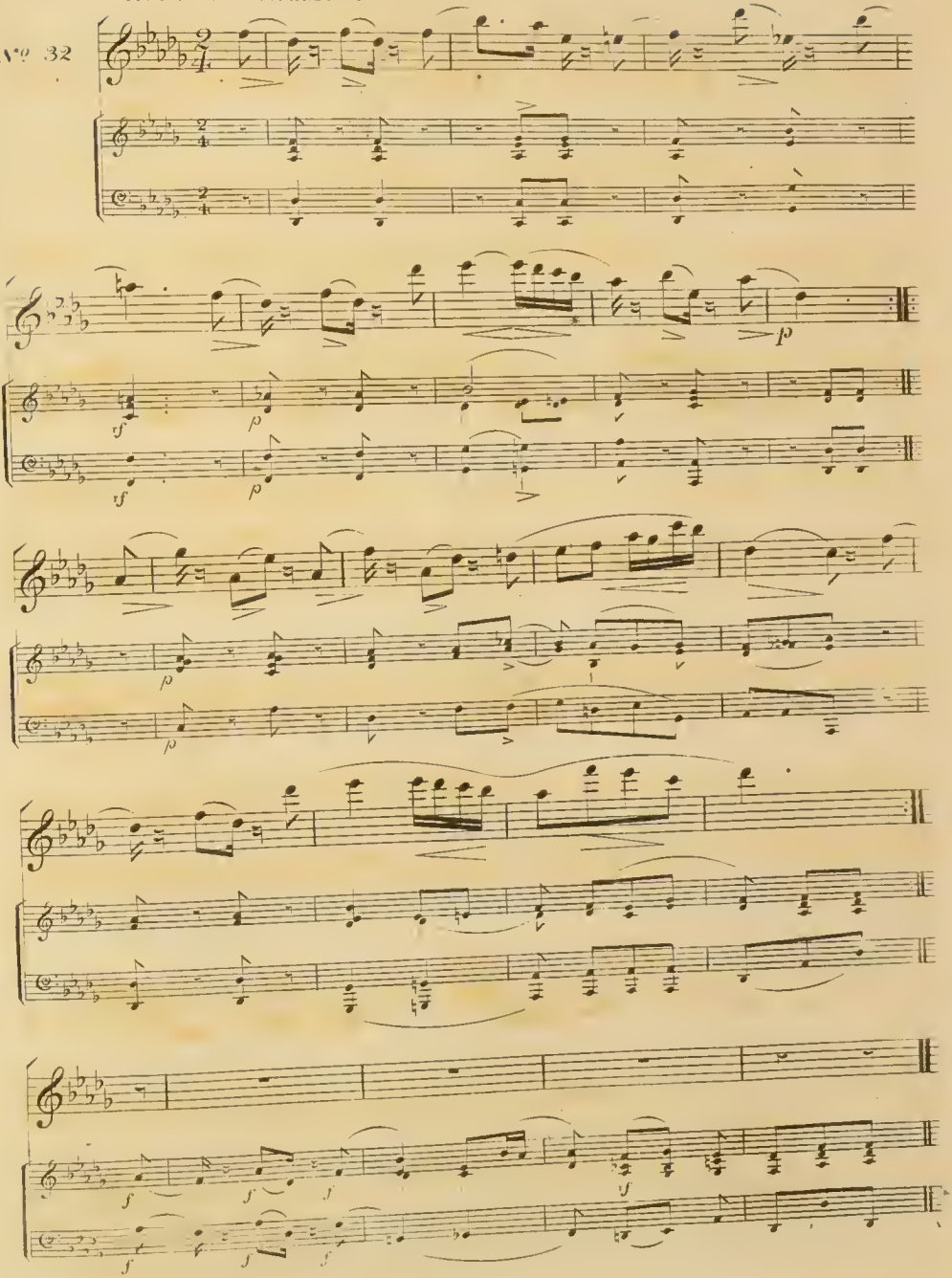


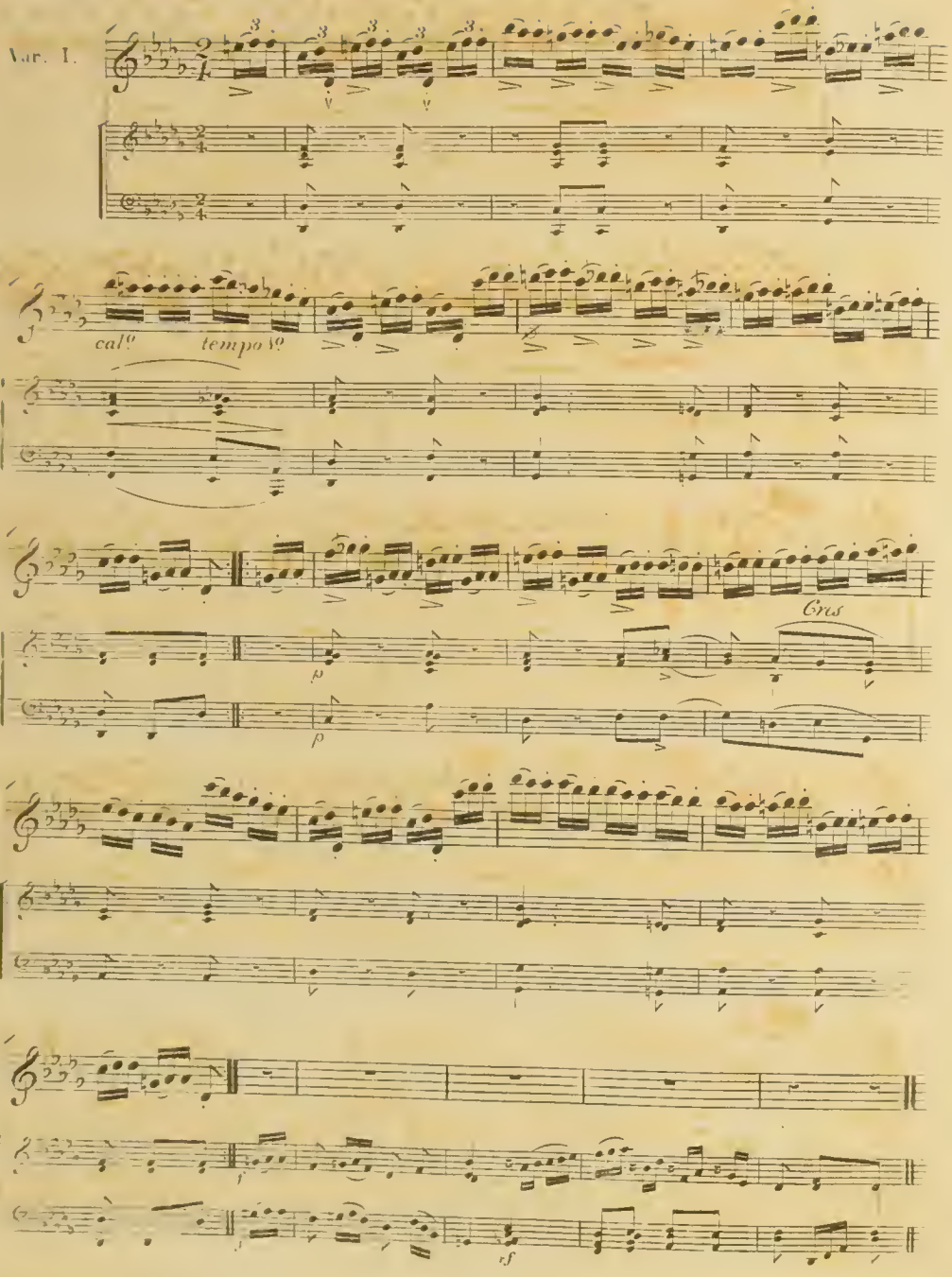

8va
dolce
f
Da Capo
Da Ca
sf
Volti Subito

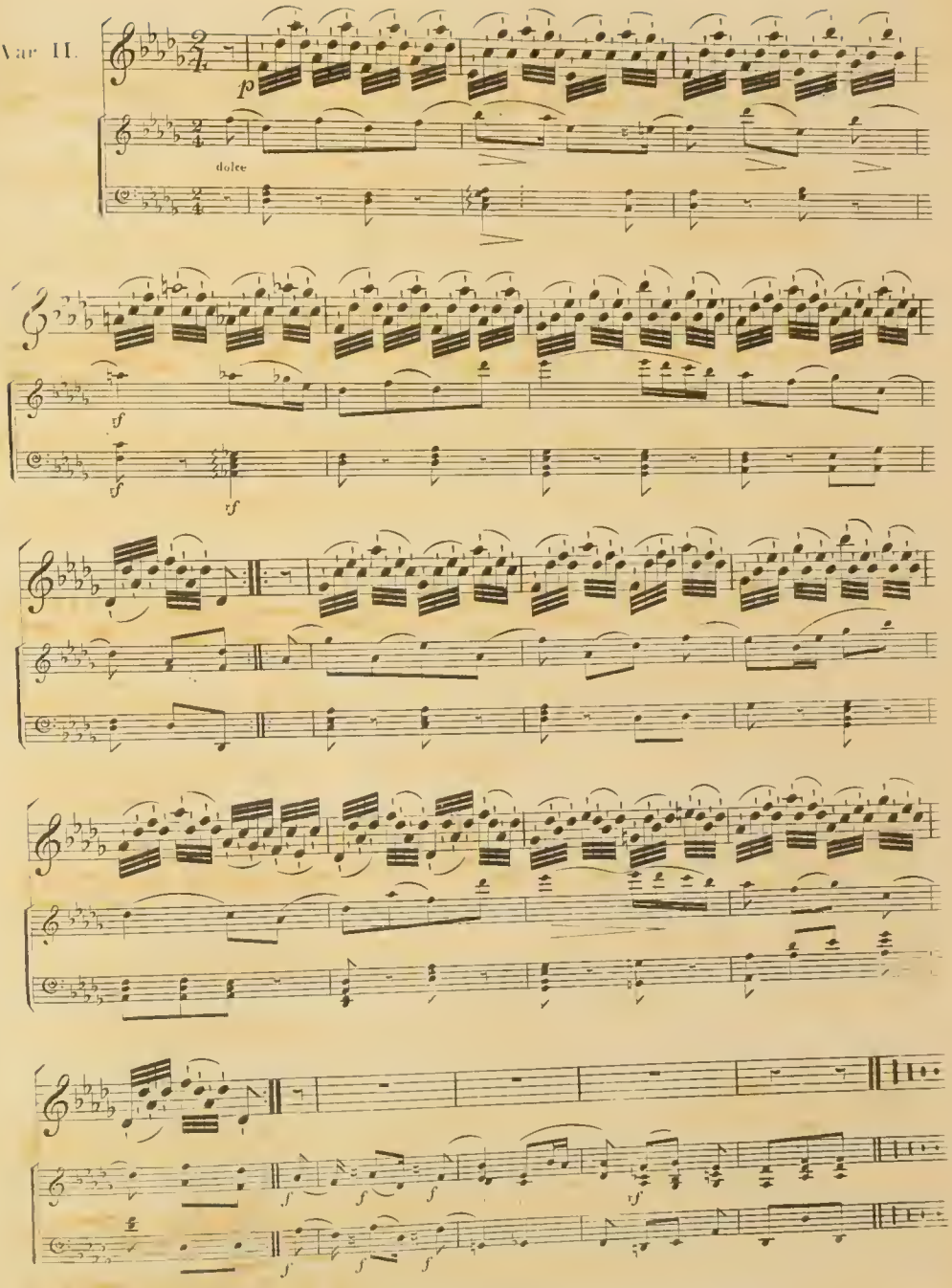

scherzo
f
p
f
D. C.
D. C.

ANDANTINO ESPRESSIVO

No 32




Var. I.
calº
tempo 8º
Cres
p
p
f
f
sf


Var II.
p
dolce
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf